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FPM

FI MAGAZINE

insight interview with Marike Reimer

REVIEWS

Michael Kontraros Collectables

Robot Rocket Miniatures

Daruma Productions

Black Veil Models

Castle Miniatures

FeR Miniatures

Mr. Lee's Minis

TUTORIALS

The Purge

by Peter MÜller

Anzac Dink

by Michael J. Butler

Robot
Pigeon
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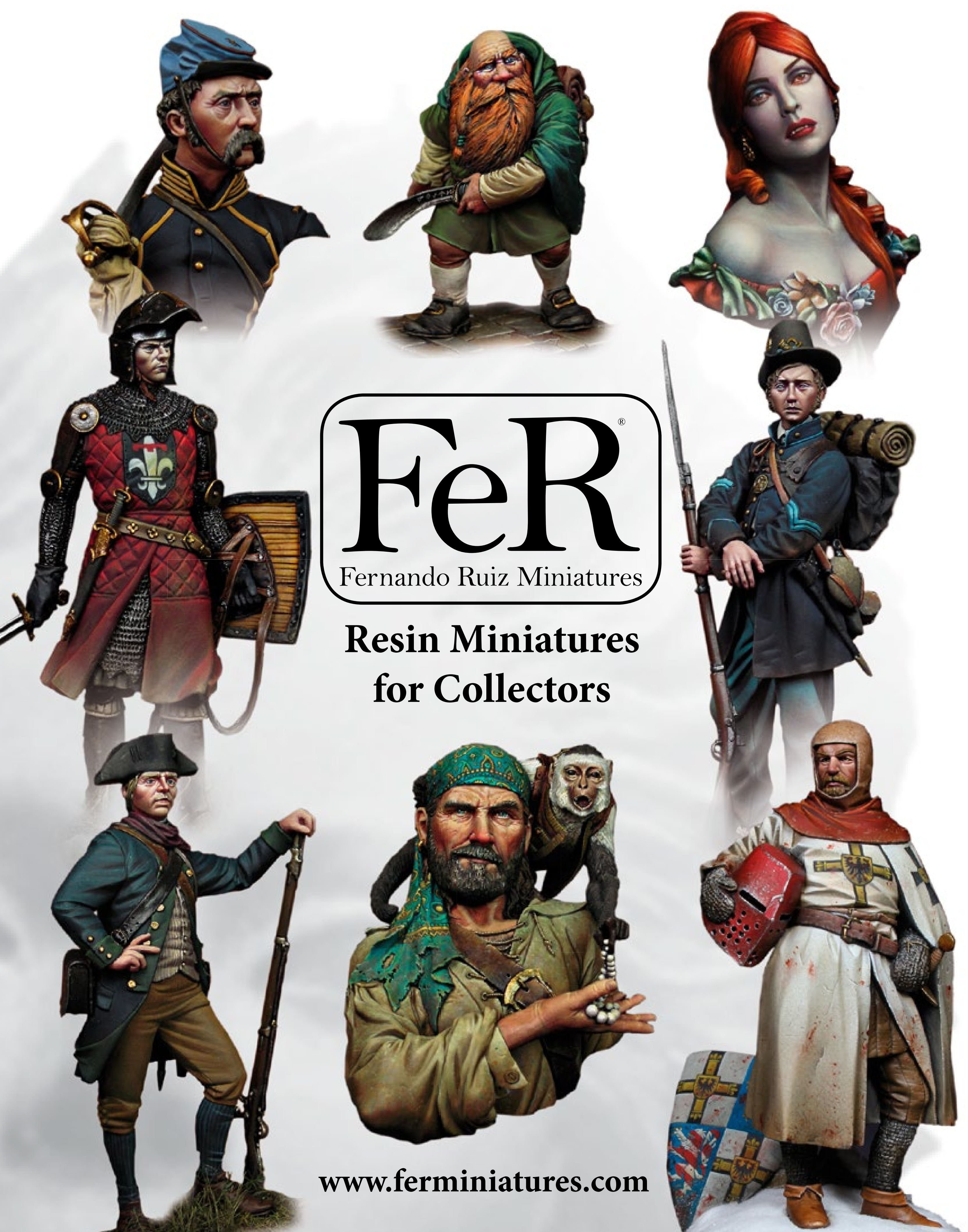
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EDITORIAL

Contact Figure Painter Magazine
Web www.figurepaintermagazine.co.uk
Email info@figurepaintermagazine.co.uk

Cover Artist: **Marike Reimer**

Chief Editor: **Shane Rozzell**
editor@figurepaintermagazine.co.uk

Layout: **Shane Rozzell**

Assistant Editor: **Luke Wilson**
luke@figurepaintermagazine.co.uk

Assistant Editor: **Terry Cowell**
terry@figurepaintermagazine.co.uk

Copy Editor: **Sean Fulton**
sean@figurepaintermagazine.co.uk

Market Place Editor: **Martyn Dorey**
marketplace@figurepaintermagazine.co.uk

Content Editor: **Marko Paunovic**
content@figurepaintermagazine.co.uk

Advertising: **Sarah Evans**
advertise@figurepaintermagazine.co.uk

Proof Readers: **Martyn Dorey**
Sean Fulton

Regular Contributors:
Sean Fulton
Shane Rozzell
Davide Rainone
Luke Wilson
Terry Cowell
Martyn Dorey
Marko Paunovic

Guest Contributors:
Juan Ignacio Corujo
Michael J Butler
Peter Müller
Norm Ealand
Michael Klieman

Welcome to Figure Painter Magazine issue 44.

Firstly, let me apologise for the delay on this issue; wanting things perfect and my own personal illness are to blame and for that I'm really sorry, but hey! It's here now, so let's take a closer look at what's inside. 😊

This issue is packed full of some cracking articles, so it's hard to know where to start. Atonement by Luke Wilson, where he not only brings us a great review of probably the most famous miniature of 2016, but also talks to the people who brought it to us. Terry Cowell talks with Spanish Andrea Miniatures. Davide Rainone has organised a really great painting competition in collaboration with Pegaso Models. We also have a stack of unboxing reviews and some really cool tutorials in this issue including 'The Purge' by Peter Müller, which is truly amazing!

Kicking the issue off is an Insight interview with someone I have wanted in our magazine for quite some time, but until recently proved quite elusive. None other than Marike Reimer who produces some truly breath taking miniatures.

Shane Rozzell, Chief Editor.

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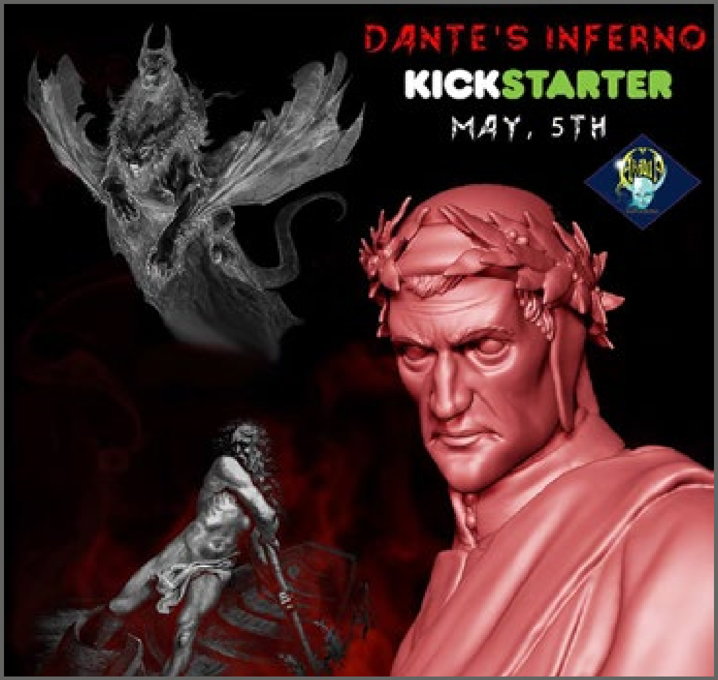

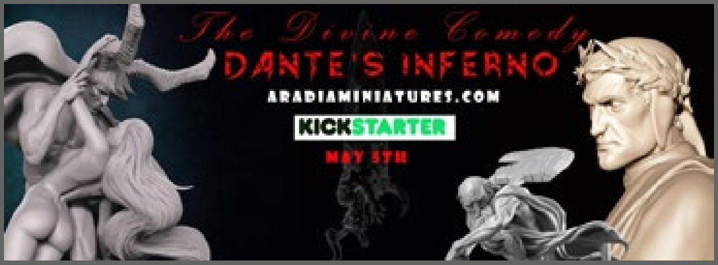

Aradia Miniatures will be launching a new Kickstarter on May 5th. The campaign is to launch their new ‘The Divine Comedy’ – Dante’s Inferno range. The miniatures will come in two sizes; 75mm and 32mm and be cast in resin. FPM already has a couple of the miniatures, so expect to see some reviews in future issues. This is a very ambitious project and from what we have seen to date, the miniatures are exceptional. Expect some superb stretch goals with plenty of KS exclusive stuff, so be ready to back this campaign when it’s launched. For more details on this, click here.

Scale Model Factory has booked Chris Clayton to repeat the course he taught for our SeminART, teaching advanced airbrushing and realistic skintones; this time the course will be in Eindhoven, so if you missed out on the SeminART weekend here is your chance to catch up. The course is taking place over the weekend starting June 3rd. Places for the weekend start at €190 and there is the option to hire a compressor for those travelling from afar. For more information, or to book your place on the course, click here.

Ouroboros Miniatures present Fey, 54mm scale fantasy miniatures cast in high quality resin. This range consists of fantasy characters and creatures created in their vision with a little bit of a ‘dark touch’. The miniatures are 54mm scale and sculpted by Christoph Eichhorn aka Trovarion and will be cast by GRX Créations.

Ouroboros Miniatures is still a relatively new company specialising in high quality large scale resin miniatures for painters and collectors. To back this campaign, click here.

KABUKI
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kabuki-studio.com

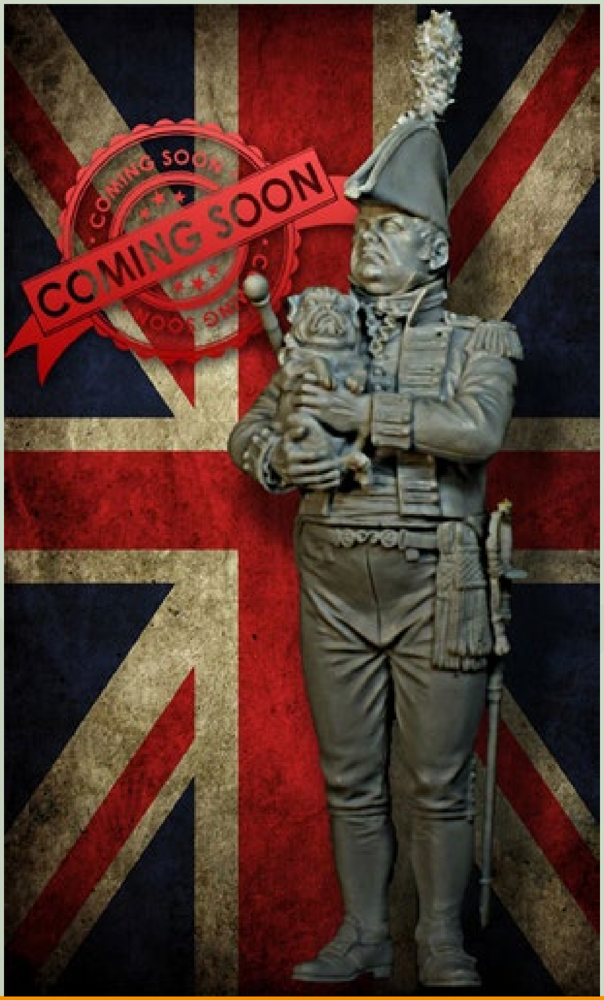
By Terry Cowell

Details

Price:	T.B.C.
Scale:	1/24th
Material:	Resin

Available from

www.castleminiatures.com



Castle Miniatures' Dog's Life

Before I review the kit, please allow me to just familiarise you with the guy behind Castle Miniatures. Alexandre Khokhriakov, based in Montreal, is one of our hobby's unsung heroes. I say this because although you may not be familiar with the name, you are likely come across one of the inspiring images he frequently posts on facebook. Ever wondered who finds us those random images we screenshot when surfing the miniweb?

Alexandre posts new inspiring images every week. Canvas paintings, computer artwork, painted miniatures past and present, dioramas, photographs and more. If he finds it inspiring, he shares with the community. This isn't Alexandre self-promoting or attempting to gain followers, as he does it quietly without expecting any thanks. Well, Alexandre, we appreciate what you do, so please keep doing it. ☺

Ok, so let's get to reviewing one of Castle Miniatures' soon to be released kits (it may be available by the time this article is published, so do visit and check).

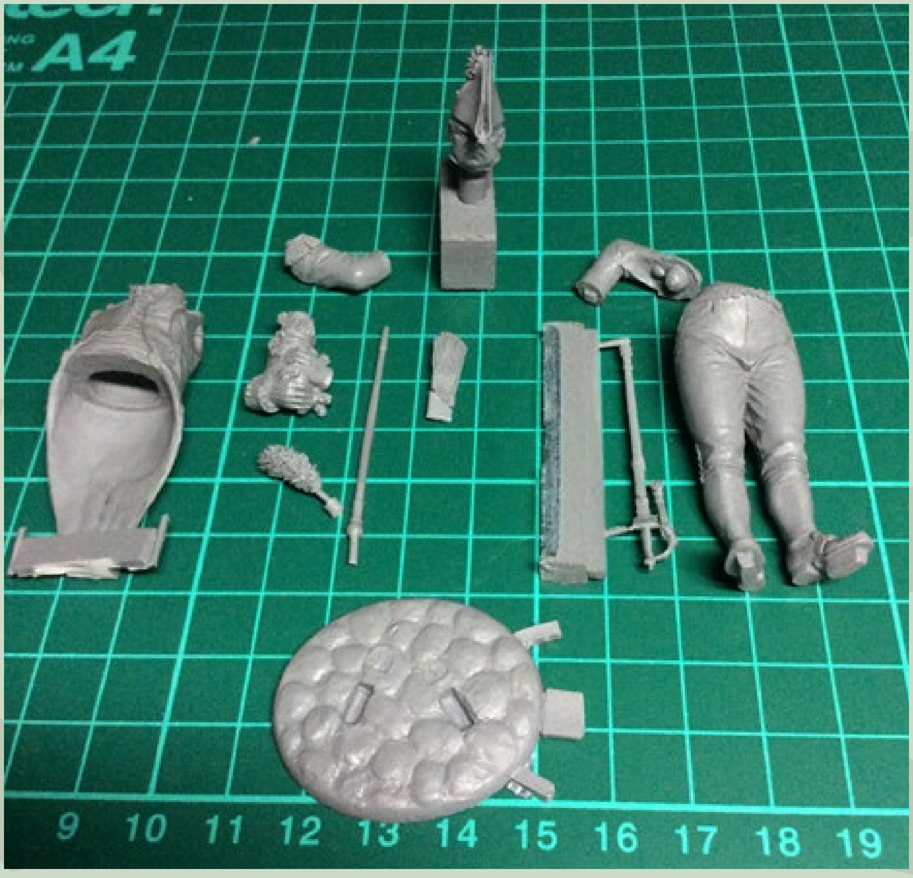
'Dog's Life' is a series of miniatures depicting various 17/18th century officers with their faithful pooch companions. There are currently 4 in the series (Bulldog, Greyhound, Pug and I think a Doberman). For this review, I will be looking at the Officer and Pug. I really wanted to do this review since I am owned by 2 pugs (Humphrey and Roland). We have a mutual understanding—I walk them, feed them, keep them warm and show them affection and in return they keep my feet warm when I am painting and provide non-ambient snoring music. I did a little research on Pugs and every other breed of dog I looked at had a working history but Pugs were always bred to lie on cushions and to get fed. They won't chase a ball, but would outrun Usain Bolt for a ham sandwich!

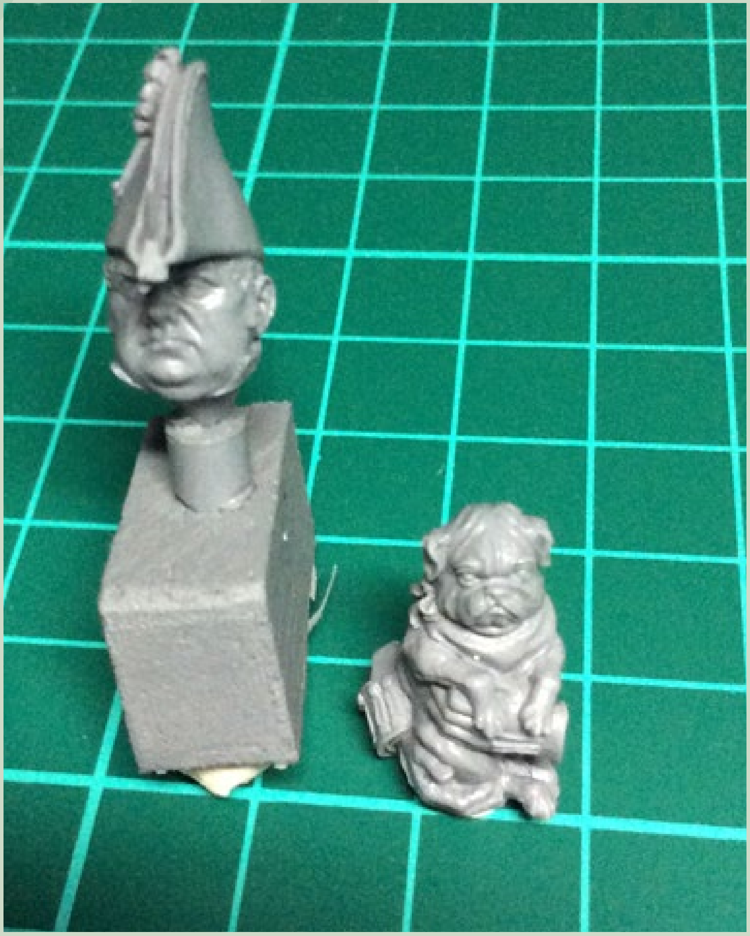
The model arrived in a plain box with the components separated and protected with wrap. The miniature would be unlikely to suffer transit damage unless it landed in the hands of a very determined miniature hating postman who has a personal vendetta against you. There is one picture, a Union Jack flag with an example of the model unpainted and shown from 2 separate angles. The usual information is all there with a business card inside.

The kit consists of 10 parts and has been cast using a high-quality resin with a dark grey finish. The components fit together comfortably using ball and socket attachment points. The largest parts are the torso and legs. The head is separate and only the head and sword are on sprue and will need care removing them.

The detail is excellent, as evidenced by the minute detail on the lapel or the plume that sits atop the bicorne. Even where the detail is tiny, it retains very clean lines and doesn't suffer from distortion, which is very pleasing.

The casting is excellent and I can't locate any moldlines, although they are likely hidden within the seams as you would expect from an experienced company.





Officer and Pug is a charming kit and a nice alternative to the usual serious military models. The officer carries the pug and, while he looks every bit the stern no nonsense taskmaster, you get the feeling he reserves his softer side for his beloved companion. The pug shares the same expression as the officer; an expression that says I expect my requirements to be met (I know this expression) and it really helps unify the characters.

This is my first kit from Castle Miniatures and I can honestly say I am really pleased with the quality. Looking on the website, I see that they have a diverse range of miniatures and busts and the value for the money seems very reasonable.

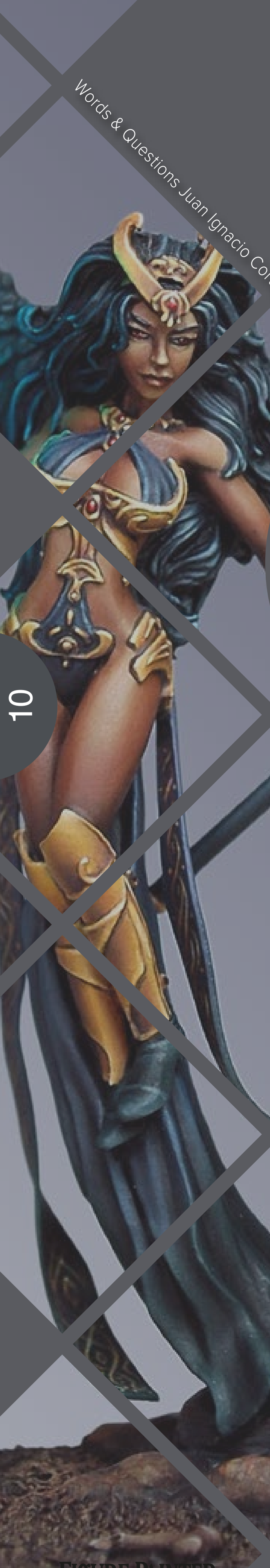
Go and check out the webstore at www.castleminiatures.com and if you don't already follow Alex on facebook, think about sending him a friend request.

Now Humf and Rolls are shooting the pug ray at me. That persistent hungry stare can only mean one thing—I have my orders!

insight interview

with Marike Reimer

Words & Questions Juan Ignacio Corujo



Place of origin? I was born in Seattle (northwest coast of USA).

Years painting? I started painting in 2002 (fourteen years ago).

Major awards? Crystal Brush (twice), Privateer Grand Master (also a couple of times), Reaper Con, Gen Con, etc.

Future goals? I want to go to graduate school and become a neuroscientist (I majored in biochemistry).

She is one of the best figure painters in the United States: a young female artist with a scientific background who has gained the respect of the figure painter community with her beautiful 28 mm models. She was kind enough to provide this interview during ReaperCon 2016 in Dallas, Texas and I was very surprised with her charisma, humbleness and eloquence. This is Marike Reimer.

1 How did you start painting miniatures?

When I was in college, one day I returned home and my roommates had this massive battle spread across the living room, with little blue guys fighting a horde of evil dinosaur alien bugs. I later learned that those bugs were called Tyranids and I thought they were pretty cool. So, for Christmas, they gave me a box set of them and I started painting them following the codex, with dry brushing and washes. I couldn't figure out why my Tyranids didn't look like the pictures in the book. Later that year, I attended GenCon where I met Anne Forester (Reaper's painter) and she showed me that there was more to painting than dry brushing and washing. She demonstrated blending, layering and other techniques that became the foundation of what I do every day.

2 *So, was there any turning point that indicated that you were becoming a good painter?*

That year my best friend passed away and painting became a way of finding peace and tranquillity to cope with his loss. This is what got me absorbed into the art and I started using it as a way to create an escape.

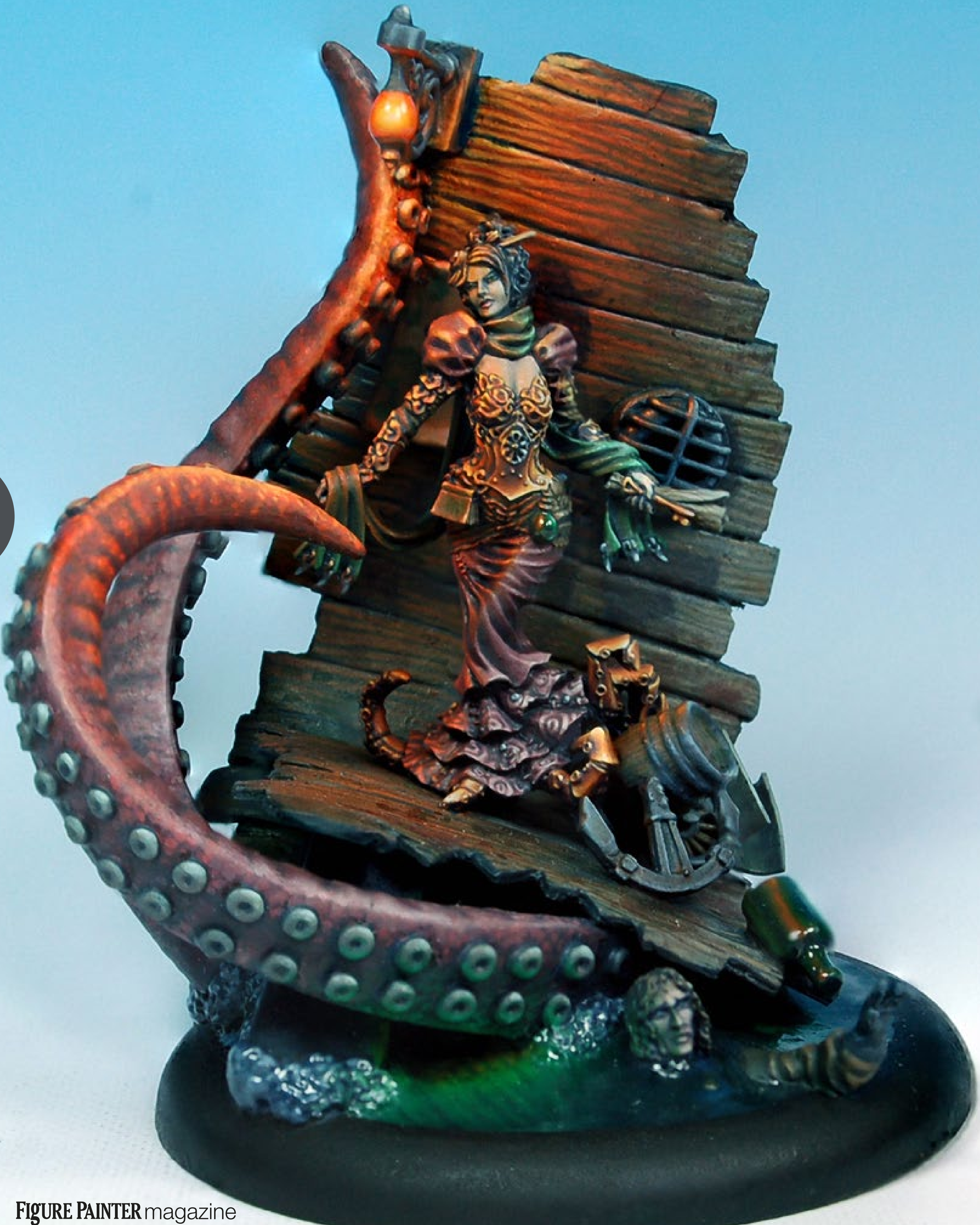
3 *How were your first years as a professional painter?*

My first years as a professional painter were rather intense. Deadline pressure meant that I did not have the luxury of trying to make everything perfect. That approach simply does not work when you are a professional painter. You have to get things done, you have to meet deadlines, you can't say: "Oh, I'll get back to this detail later to fix it." Even if you aren't happy with what you've done, you need to power through and finish. Full-time professional painters are often overworked.

Getting the studio collection ready for shows as a staff painter was particularly insane. There was one week where I slept maybe 20 hours in total, painting until I just couldn't stay awake. After a 30+ hour workday, I spoke on a panel about what it's like to be a professional painter and fell asleep in front of an audience of several hundred. Some miniature companies are disorganized and painters are often the ones who feel that crunch most intensely.

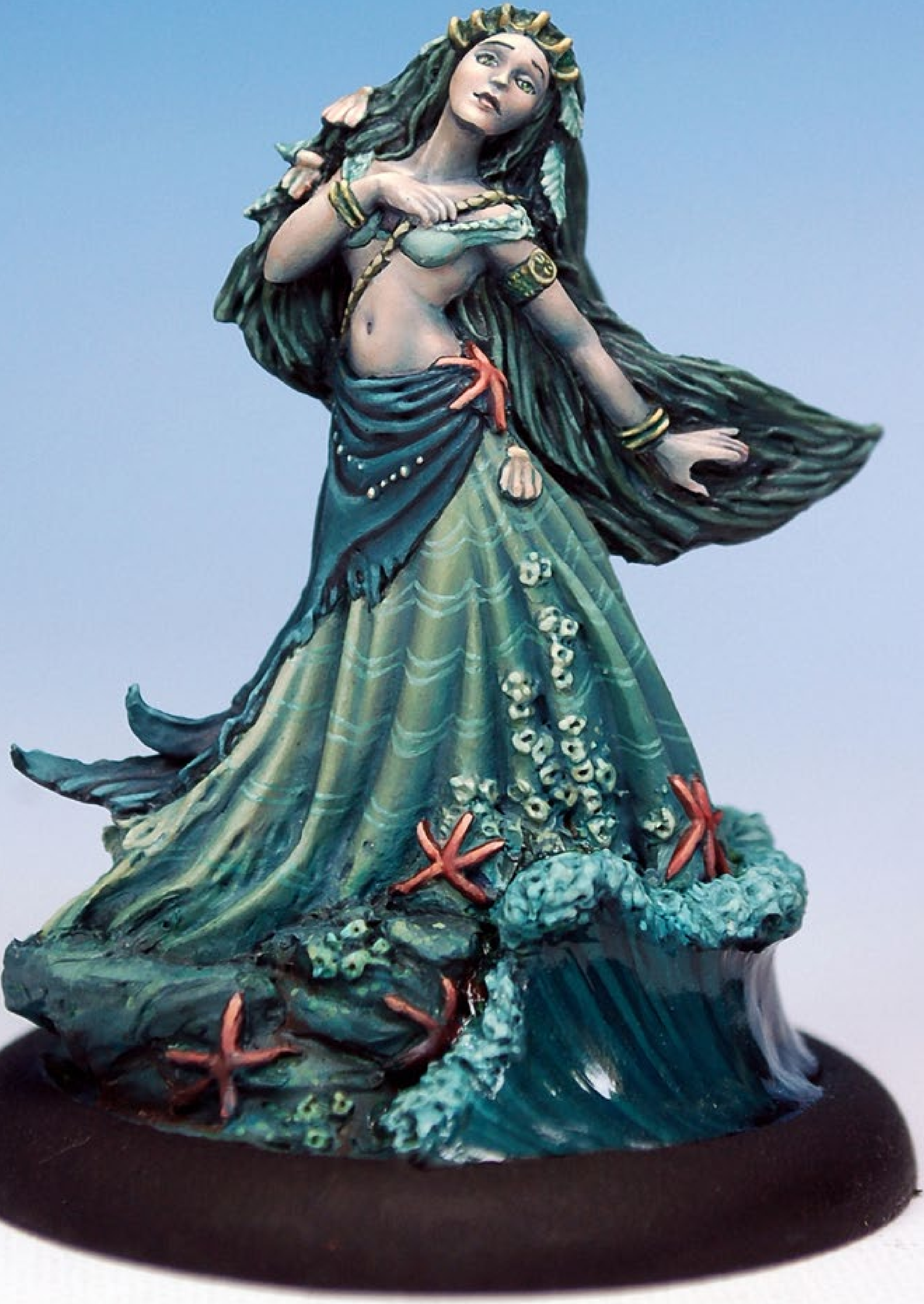
4 *What are the current challenges in your career?*

Nowadays, the biggest challenge is to balance my love of this art with the goals that I have set up for myself. At the moment, I want to focus on getting a degree in neuroscience, but I keep seeing beautiful miniatures that I want to paint.



5 *When you start a new project, what is your approach and what are your biggest challenges?*

I usually take a picture of the figure and print it in black and white. I start painting on the paper, allowing me to quickly visualize where the figure is going. This helps me approach colour theory, which is a challenge, as I never formally trained on it. Once I am happy with the result in paper, then I start applying the colours on the miniature. My biggest challenge is to restrain myself from using my favourite colour recipes too frequently. They are easy, they're pretty and they work. It is a bad habit to allow myself to take the easy way out, because it leads to artistic stagnation.



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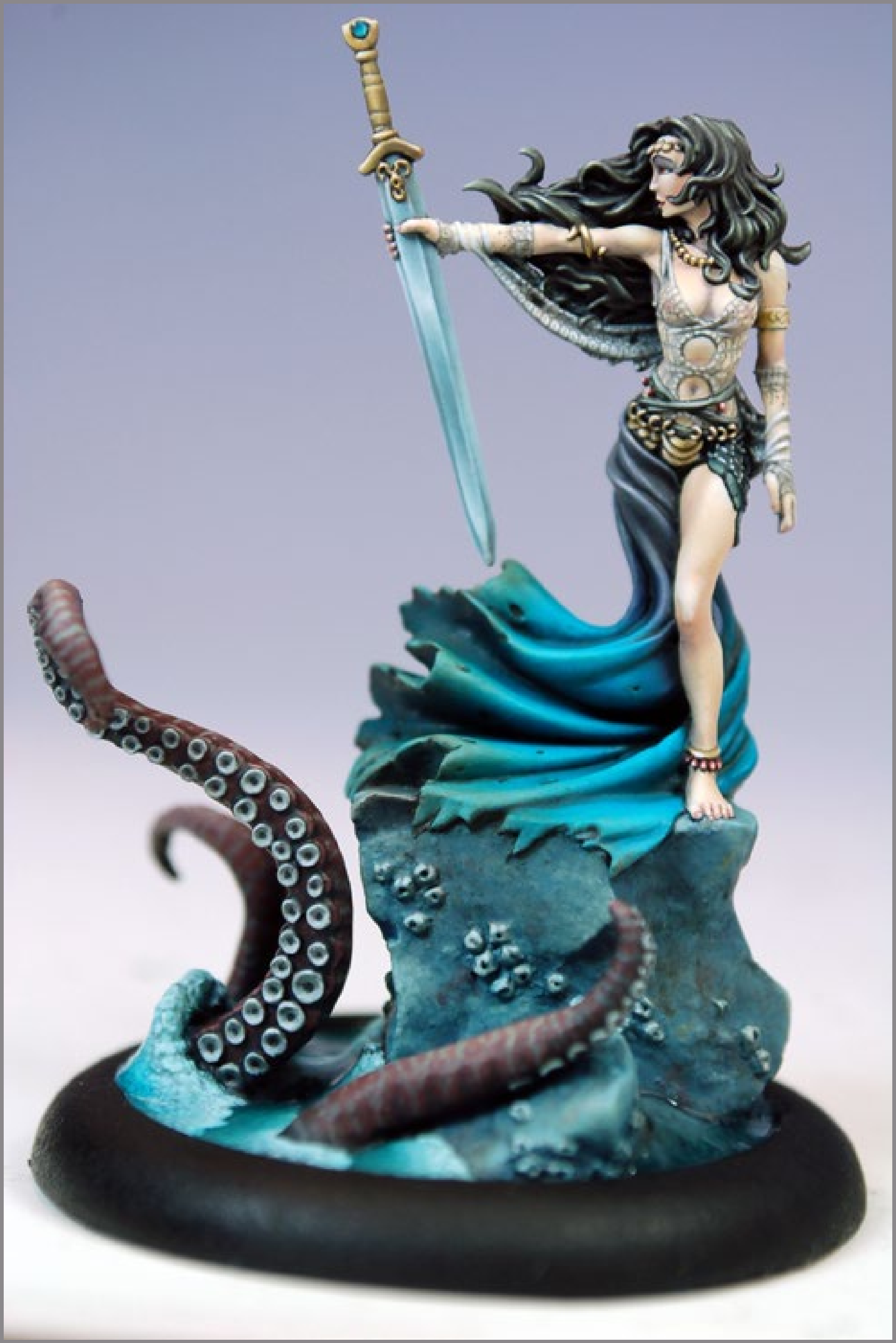
6 Is there any theme / topic that gives you more satisfaction when painting?

My favourite figures are pretty, dainty females and my favourite theme is aquatic, so I love painting barnacles, coral encrustations, etc. I am roundly (and justly) mocked by all my colleagues as I love to put tentacles everywhere: they are fun, it works and I just love them. I just used them for the miniature that got the Best of Show award in the ReaperCon show this past year.

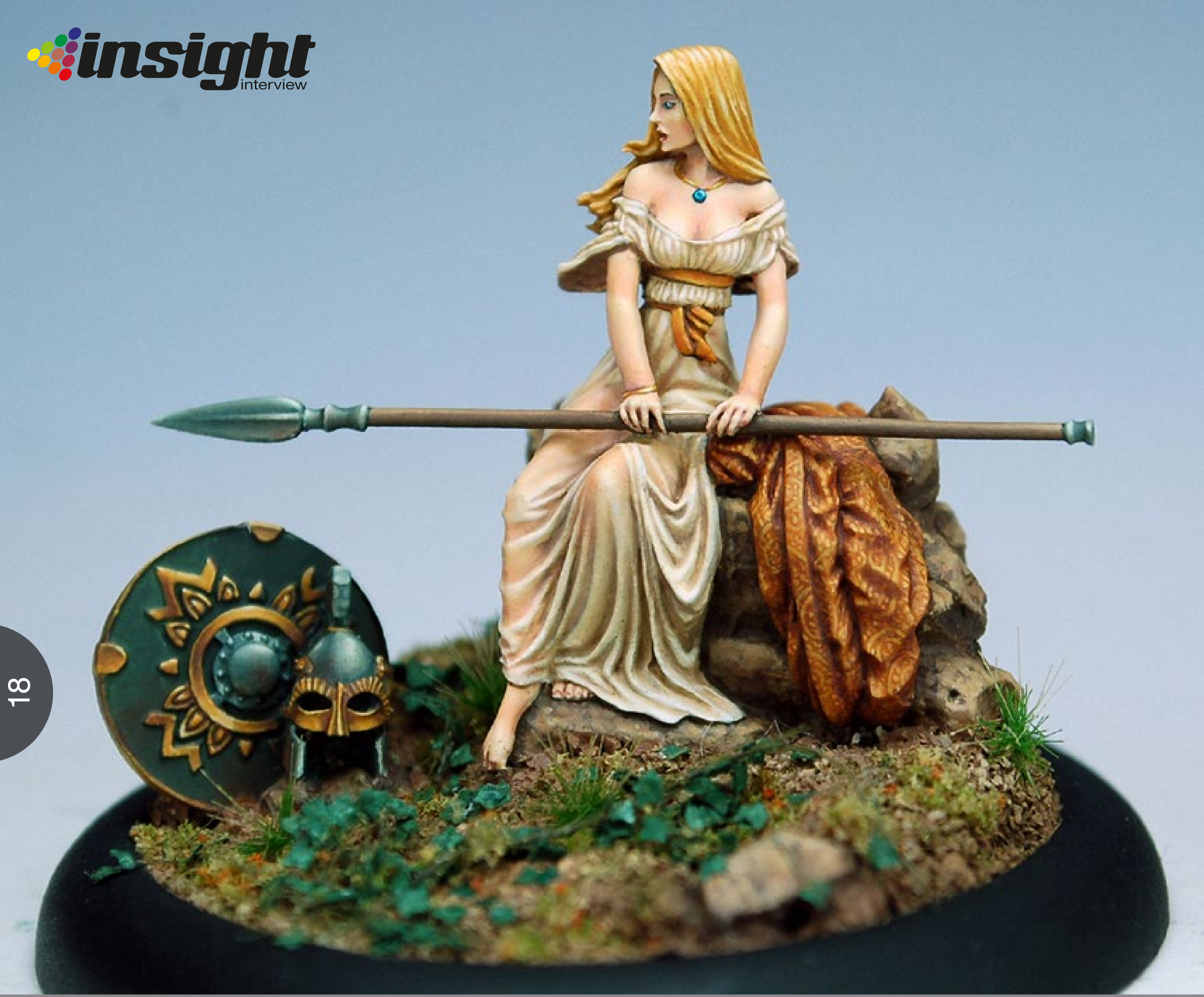
7 What do you think is the current situation in the hobby?

I believe the state of the art is advancing exponentially; it's just blowing up and maybe one of the contributing factors is the amount of sharing that people do. When I see examples of my students' work, it's amazing to see how rapidly they are progressing. It took me much longer to reach the same point when I first began learning. People are getting better faster, and there are more and more amazing painters out there. So, I really believe the current situation of the hobby is in a very good place.



8 How does your family love your hobby?

My husband is my best critic. He's often as hard with my work as I am. He is not a painter at all, but he has come to learn many techniques in the painter world. He has a better eye than me and sometimes that's frustrating, because he gets colour theory in a way that I don't. He usually comes with me to shows and he is very supportive. For my parents, on the other hand, the road has been bumpier. They are both scientists and wanted me to follow in their path. Initially, they thought I was just wasting my time, but after I started winning contests like the Crystal Brush, they started coming around. It took a while, but they finally support my art.



9 What advice would you give to novice and advanced painters?

I usually tell my students that even with all these fantastic classes and tutorials which are available, it's a good idea to take things with a grain of salt. Everything has changed so much since I started painting; the use of white and black is a good example. Initially it was used widely – shadows were black and highlights were white. This was abandoned following the advice of European painters, who never used pure black or pure white. Recently those colours are making a comeback, so we've come full circle. So, I always tell my students that if anyone says, "don't do this" or "always do that", take it with a grain of salt: be sceptical and try new things.

10 What are your thoughts on the current figure shows?

I like ReaperCon, as it is the densest concentration of artists that you can get. We are all here sharing our ideas, thoughts and approaches. We can learn from each other and that collaboration is really great. It has really helped me to avoid stagnation. At shows, I see ideas spreading between people with different skill sets. Illustrators talk to painters who talk to sculptors and it creates this fantastic ferment of ideas. I suspect this trend is going to yield fantastic results and that the best pieces will result from combined efforts, not artists in isolation.

11 *What is the best thing you get out of ReaperCon?*

The chance to work with other artists and the opportunity to understand how they approach things, because we all do things in such dramatically different ways. Some artists' minds see things very differently: analytical minds and creative / intuitive minds solve problems using different approaches. I like to wrap my head around the way those artists think and Reaper Con is a fantastic opportunity for me to do so.

Marike, many thanks for your time and congratulations for your latest Best of Show at ReaperCon.

By Luke Wilson

Details

Price:	€32
Features:	Painting Techniques
	Works with various scales

Available from

www.scale75.com

Scale75's Steampunk in Miniature

This is the first major publication from Scale 75, so I was keen to see this. I have become a fan of their paint ranges after being lucky enough to win some a few years ago in the Treasure Hunt that Painting Buddha did a while back. Since then, I have expanded my collection and have bought all the sets they do. Now why do I mention these you may ask? Well, in each of these sets comes a handy little SBS pamphlet giving a couple of examples of how to use the paints in the box. When Danni Serano asked if I'd be interested in looking at this book, I jumped at the chance.

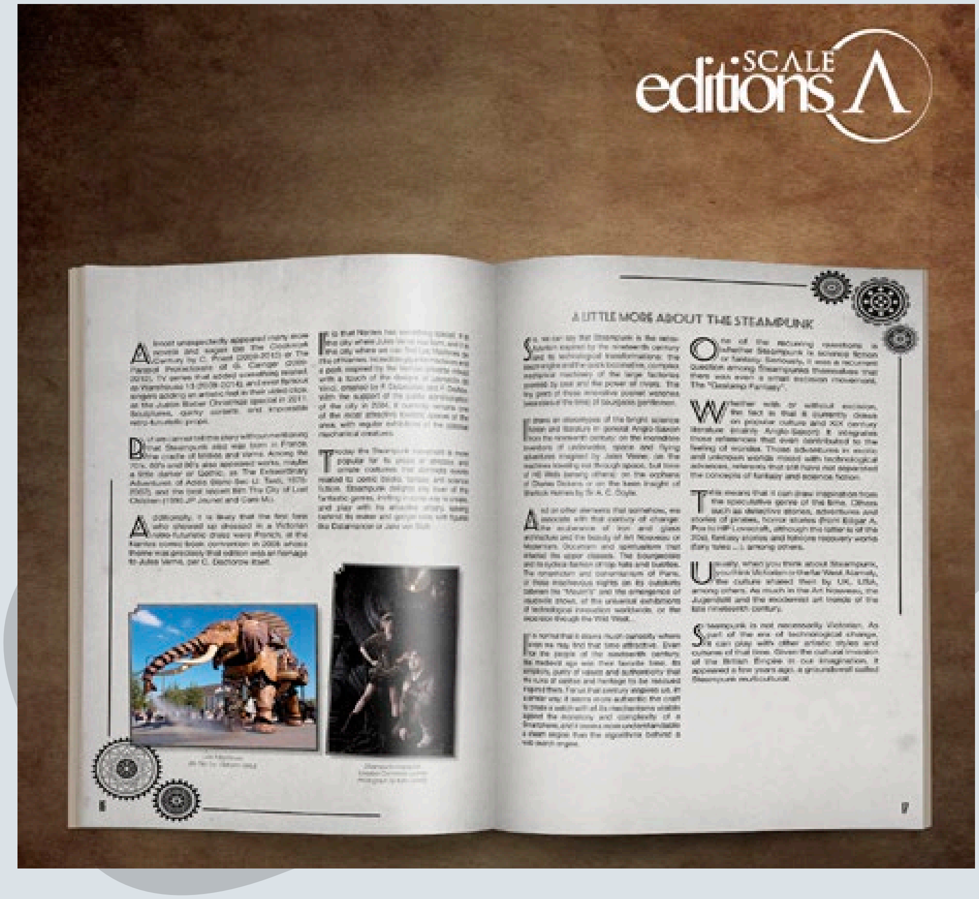
So what do we have and what is all about?

The book is a bit larger than A4 in size and comes in a paperback format. The cover is high gloss and is a nice neutral scheme, befitting of the title. It is packed with 165 pages of Scale 75 tutorial goodness.

Let's go back to beginning so we can look at it in more detail. On opening the book, the first thing you see is a touching tribute memorial to a colleague, Jorge Lopez Garcia who was taken too soon, RIP.

The next thing you get is an introduction to the world of Steampunk. What it is, where it came from and Scale75's own idea for using this genre in their painting. This is very useful not only to learn from, but it is cleverly also a bit of disguised inspiration.

Next is a very small section on preparing a figure, as they don't want to charge you to suck eggs; after all, it isn't that hard to prep a metal or resin figure and doesn't need a big write up to do so. Tagged onto this section is an explanation in detail of how to use Scale paints and some theories behind their range. Now this is useful, as they are worked very different to my other ranges I use and took a little getting used to experimenting myself. This will give you a really handy kick start and I wish it had been around when I first started using them.



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Glass
chapter VI
BASIC CONCEPTS
PAINTING ACRYLICS
CHAPTER II

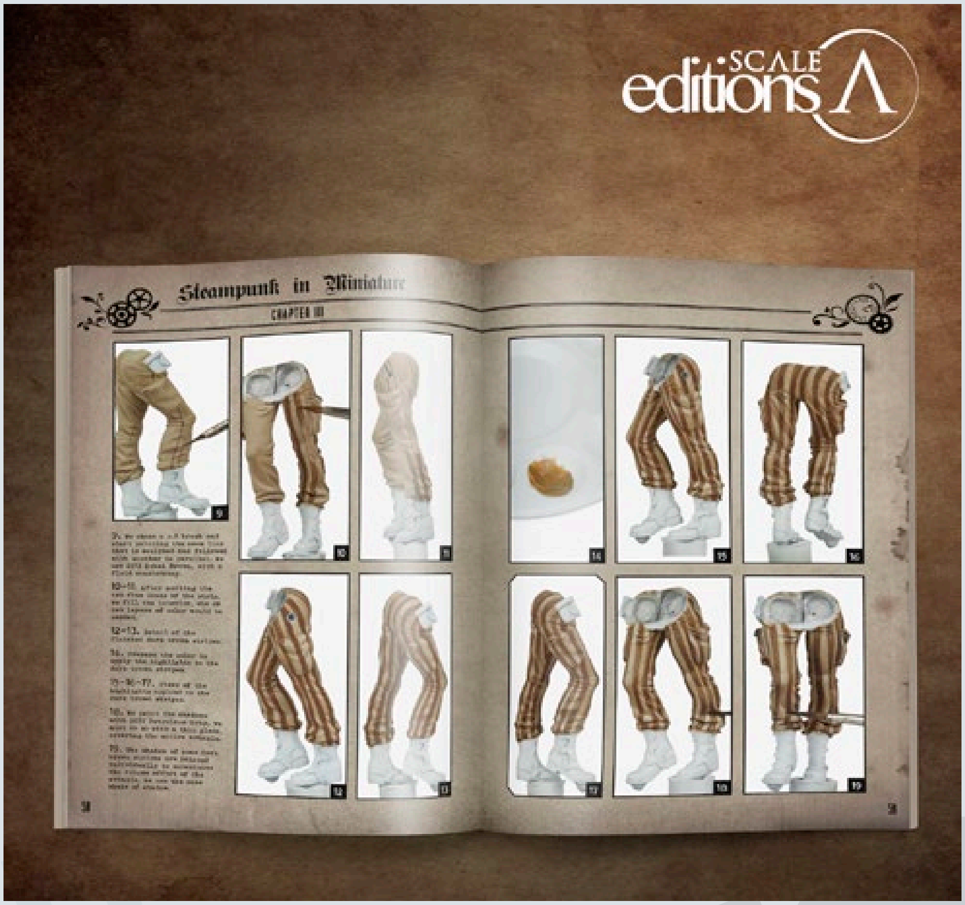
The book then gets into the 'meat' of its purpose. Now remember those pamphlets I mentioned earlier? Well, if you have any of these sets you will see this book is set out in the same style as those, but it goes in to a great more detail. If you haven't already got any of these paint sets you could do worse than get some, especially as this (naturally) is a Scale 75 paint centric publication.

It gives you some really great SBS demonstrations, all the while explaining why the paint is used, as well as tips on techniques and application. You have techniques using both brush and airbrush, so this is very useful especially if you want an intro into airbrushes, too.

Leading further into the book, you get some great tutorials on NMM. There still seems to be quite a few painters that don't or can't use this style; not to say they should, but for the cannots this will be another valuable resources to help them on their way. If you have seen Scale75 at shows, the first thing that will strike you are the cabinets full of their beautifully painted figures and the NMM style is very prevalent through those. This will help you see how they have been done and give you a chance to have a good practice.

Dotted through the books are a few breakdown pages, like this one, where they will give you colour recipes and show where they have been used on the figure. In this particular one, Scale75 goes into detail of how each was used, so you get organic and mecha side by side.

The last tutorial section in the book is advice on how to construct and paint a Steampunk setting using one of their figures. Although this finishes the tutorial section of the book nicely, I feel Scale75 could have brought out a separate book about this and gone into far more detail giving some great ideas using the format of this book. I only say this as I would have liked to see a few more ideas; just me being greedy and wanting more. 😊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Steampunk in Miniature
CHAPTER III

editions SCALE
Steampunk in Miniature
CHAPTER IV

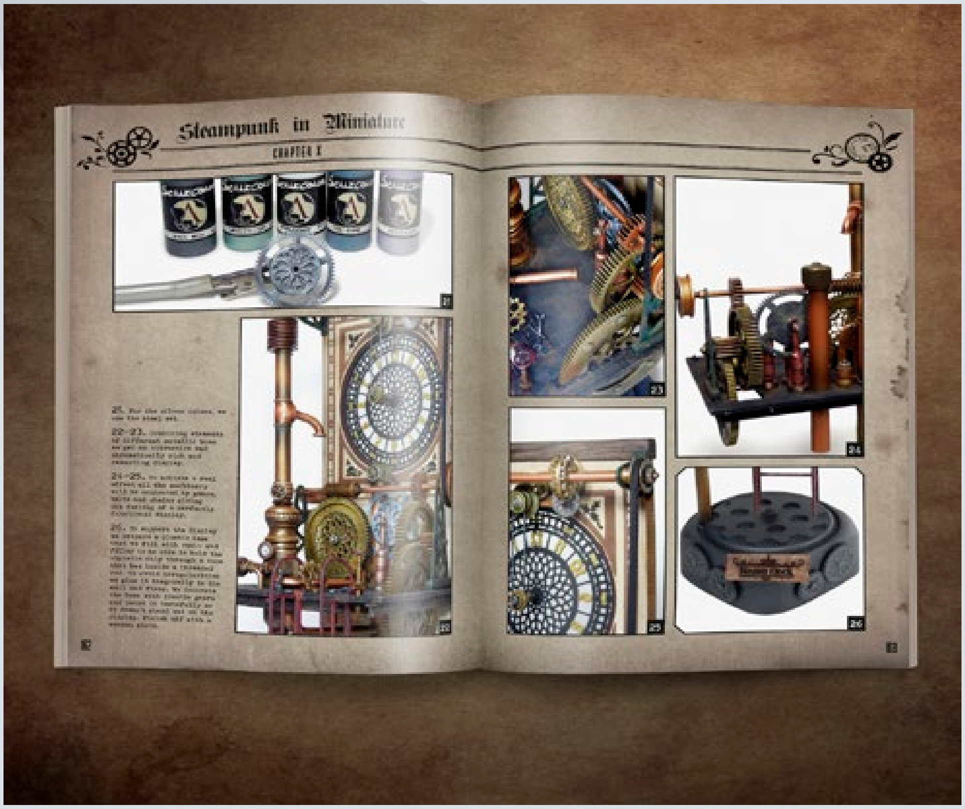
editions SCALE
Steampunk in Miniature

The last thing in this book and a great sign off to their first book is a gallery of some of the Steampunk figures and projects they have in their range. The thing that struck me about the gallery is whilst going through it not are you just looking at stunningly painted miniatures, but you look at them in a different way, as you now have an insight as to how the elements were created.

Steampunk in Miniature

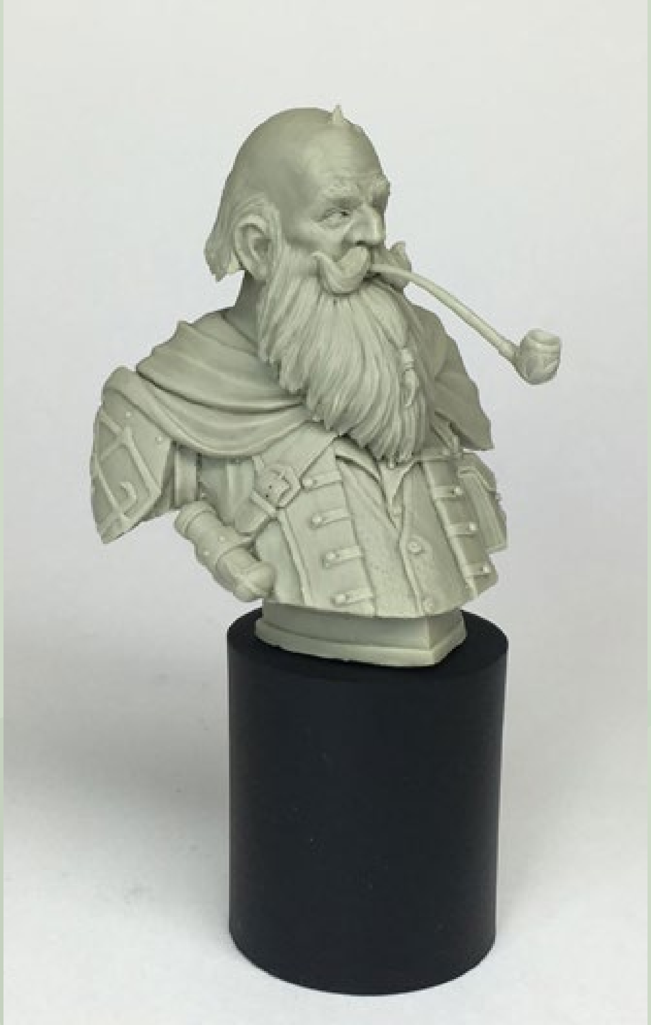
CHAPTER VII

Overall, I think this is an excellent product. OK, I'm a sucker for books on our hobby we all love, as I buy lots of different ones both real and digital. However, I particularly like this, for a few reasons. Firstly, and something I didn't mention earlier, is the translation. It is excellent. When you get a lot of book written by a non-English native, the translation sometimes leaves a little to be desired shall we say, but this one is great. I'm currently waiting for another book and when it arrives, I hope it's as good. Next are the pictures. Now they are very close so you can see the stages. Not only that, I actually like the way they are on simple white backgrounds. It gives a sense that you are seeing everything and there is nothing enhanced about the paintwork you are reading about. What you see is what you get, so it gives you a real sense of hope that you can achieve what is within the pages of this book. I would say if you have seen this book but weren't sure whether to take the plunge, head over to Scale 75's page and order it with a few of the paint sets that they recommend in the book and get cracking.


Steampunk in Miniature

CHAPTER X

by Shane Rozzell



Details

Price:	£39
Scale:	1/12th
Material:	Resin

Available from

www.robotrocketminiatures.co.uk

Robot Rocket Miniatures’ A Long Road

In this issue, I will be taking a close look at a new bust from a new company. Robot Rocket Miniatures debuted their first release only a couple of weeks ago. The bust, titled ‘A Long Road’ depicts a Dwarf adventurer, sitting at rest smoking a pipe—a simple, two-piece casting that was sculpted by the very talented Olivier Bouchet.

Before we get on to the bust, let’s have a closer look at Robot Rocket Miniatures. I had the pleasure of speaking to the owner of the company, Matty Pearce, to ask him a couple of questions about his new venture.

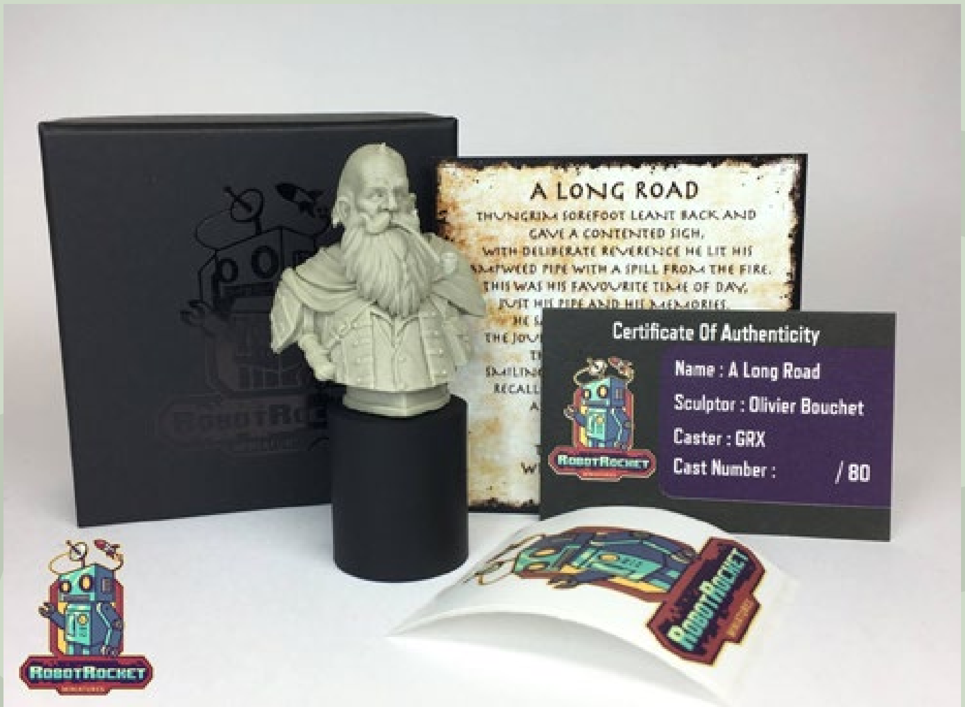
What made you think of starting your own miniature company?

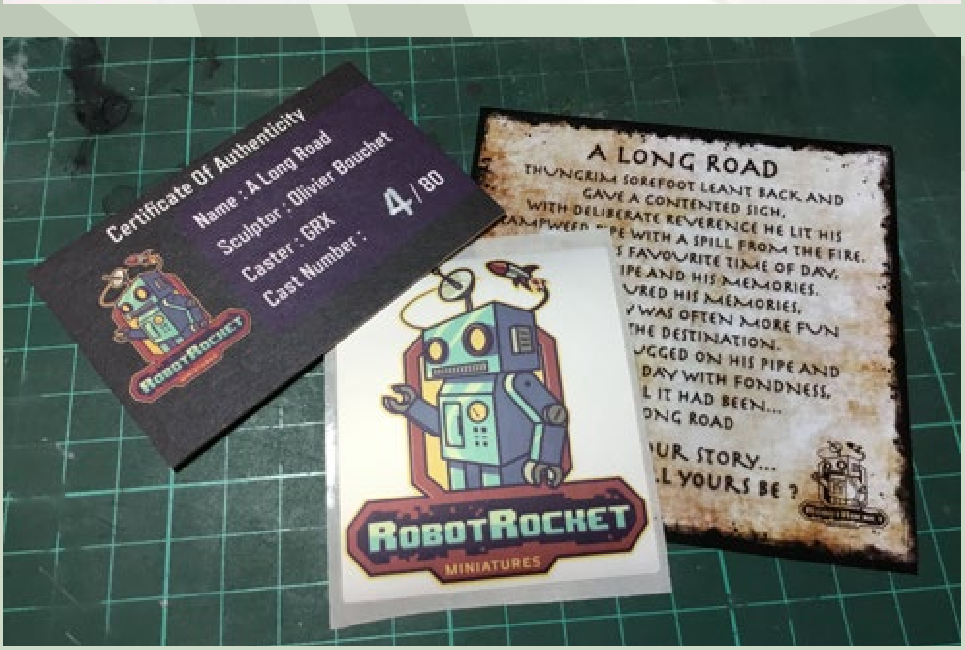
Starting my own miniature company is something I have been thinking about for a while now. I guess the plunge into doing it was initiated by the birth of my son Reuben, igniting this fire in me to be successful. It’s something that I enjoy and, for me, surrounding myself with the miniature world is a great distraction from an otherwise stressful day job. I’m the kind of person that when I enjoy *something I become obsessed with it and the idea of being able to produce my own miniatures was too much of a draw not to do it.*

Your first release, 'A Long Road', is sculpted by Olivier Bouchet; was this a commission or something you saw and decided you wanted it. If the latter, why?

A Long Road wasn't something that I approached Olivier Bouchet with. The concept was totally his. I was originally planning a fantasy piece and had approached another sculptor who was unable to complete the brief I had provided. This left me in a bit of a bind; I had a self-imposed time scale that I really wanted to stick to and set about trying to find a way of making it work. The day after I found all this out, I saw an image posted online of A Long Road and I fell in love with the piece straight away. It ticked all the boxes, although when approaching Olivier I asked if he would be happy to add another element to it, being the pipe which he was happy to do. The rest is history, as they say.

I will be honest, I am a big fan of Olivier and follow his facebook page, so when he first posted the pictures of the sculpt I saw it and liked it straight away. I am total agreement with Matty; it ticked all the right boxes for me, too. I was also pleased that someone had picked it up to produce as well.


A LONG ROAD
THUNGRIM SOREFOOT LEANT BACK AND
GAVE A CONTENTED SIGH,
WITH DELIBERATE REVERENCE HE LIT HIS
THIS WAS HIS FAVOURITE TIME OF DAY,
Certificate Of Authenticity
Name : A Long Road
Sculptor : Olivier Bouchet
Caster : GRX
Cast Number : / 80
RobotRocket


Certificate Of Authenticity
Name : A Long Road
Sculptor : Olivier Bouchet
Caster : GRX
Cast Number : 4 / 80
A LONG ROAD
THUNGRIM SOREFOOT LEANT BACK AND
GAVE A CONTENTED SIGH,
WITH DELIBERATE REVERENCE HE LIT HIS
ROBOTROCKET
MINIATURES

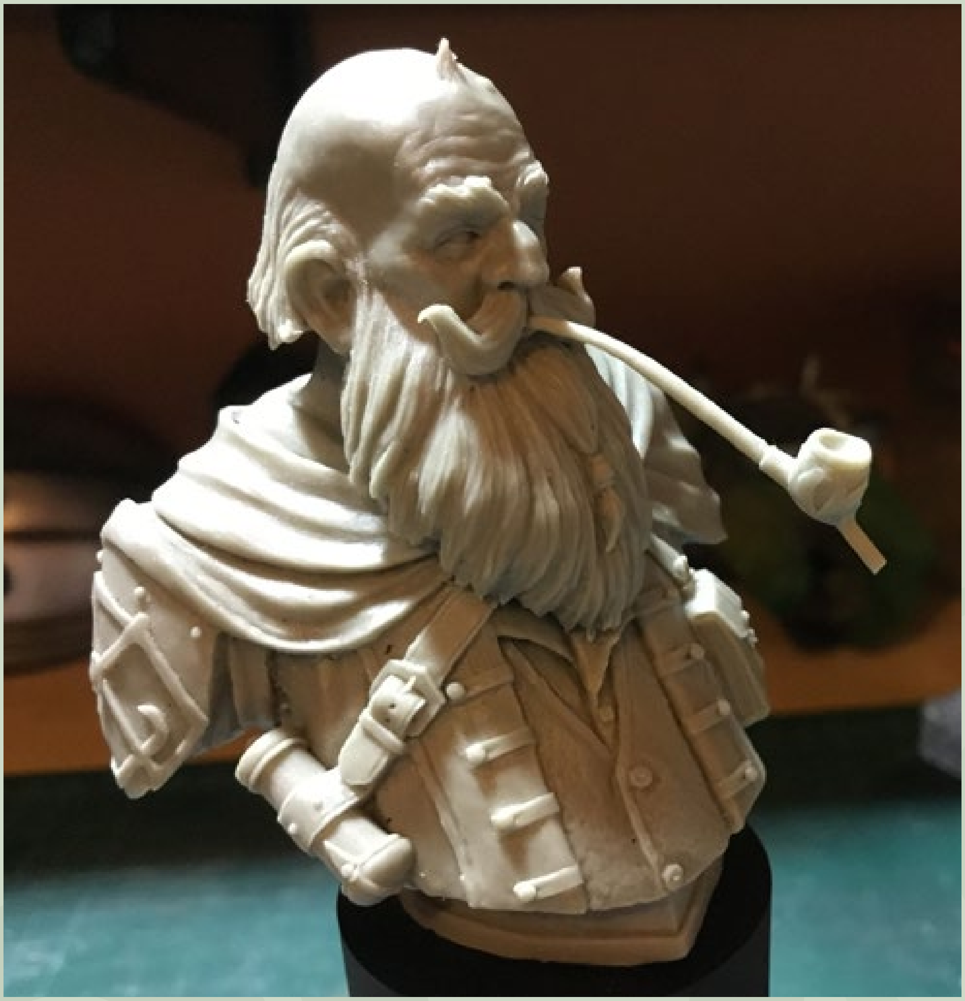
ROBOTROCKET
MINIATURES

When the box arrived, I was very pleased with what I received. As you can see in the images, Matty has put a lot of thought into the packaging that, I think, makes this a really special release. The sleek black box has the Robot Rocket Miniatures glossed onto the lid. Along with the certificate of authenticity which comes in the shape of a very well designed business card, you also get a short background story of the miniature and a really cool sticker that has gone straight onto my painting tool box. 😊 Inside the box, sandwiched between some black shredded paper and a piece of thick black foam, is the bust and pipe along with a very cool plinth, again, with the logo embossed into it. Receiving a miniature packaged like this makes it feel special and something to cherish; everything about it screams quality.

Now it's time to take a look at the bust itself.

Concept

As Matty stated, the concept is entirely by Olivier Bouchet and as I mentioned above, it depicts a dwarf adventurer sitting at rest while smoking his pipe. To me, this harkens back to the old school Hobbit and Lord of the Rings before Peter Jackson's movies put a more modern stamp on the mythology of Middle Earth. Before those films were made, the only imagery we had of the inhabitants of Middle Earth came from Tolkien himself and artists like John Howe, Ted Nasmith, Alan Lee and the brothers Hildebrant. The style of this dwarf has its origins from artists like those who, to me, made Middle Earth a much more colourful world than the movies did. Pre-movie, the dwarves of Middle Earth were much better behaved and dressed more like gentlemen adventurers. Originally, the sculpt was just the Dwarf, but Matty thought it needed something else so came up with the idea of the pipe, which Olivier was only too pleased to make. Personally, I don't think the kit needs it. It's a very easy job to go back to the original concept, but both with or without the pipe, the bust works.



The Cast

The Long Road is cast by GRX, who have done an okay job, but with a sculpt like this, very little could go wrong. My only complaint is that the resin smells very much of petrol and I have seen this a lot with casts from GRX. I don't know if it's a budget type of resin they use, but I can't say I'm a fan. The only good thing is that once it's sealed with some primer, the smell stops.

ROBOT ROCKET

The quality of the cast is very good and there are a few little positive and negative air bubbles to fix, but a sharp craft knife and some putty are your friends here. Preparation will not take long. There are the obvious mould lines to smooth away, but nothing major needs fixing and the pipe and can painted in place or separately, as the fitting is perfect.

Air Bubbles

Positive air bubbles are small spheres of resin that appear on the surface of the miniature. These occur when the silicon rubber that will cure into the mould has not been degassed or pressurised enough and air is trapped in the silicon. The problem with these air bubbles is that they will be present in every cast from that mould.

Negative air bubbles are small

spherical holes that appear on the cast. These occur when the resin is poured into the mould and air is trapped. Vacuuming the resin before it is poured removes 99% of the air from the liquid resin and reduces the chance of air bubbles. Pressurising the poured mould while the resin cures crushes the air bubbles smaller and smaller, until they're unoticeable.

Before "fast cast' polyurethane resins were widely used, a slower, more viscous curing resin was common. Casters had the time to vacuum, not only the resin before it was poured into a mould, but again vacuum the poured mould thus removing all the air bubbles. The downside of this was that this resin got very hot when curing; moulds would suffer and instead of demoulding a cast after 20 minutes, which is common now, those older resins needed at least two hours to cure before demoulding.

Conclusion

A Long Road is a cracking little bust that really appeals to me. The concept and sculpt hark back to imagery that first drew my eye to the fantasy genre. The simple concept has plenty going on to please the viewer and keep the painter occupied. Considering this is the first release from a very new company, I feel it is a great foundation for Robot Rocket Miniatures to push on and achieve great things. The whole package Matty has put together is excellent and the inclusion of a plinth, perfect for the bust, is pure genius. Hats off to Matty and I can't wait to see what Robot Rocket has in store for the future.

POST-APOCALYPTIC DIORAMA

Step by Step Part 8

by Marko Paunovic

As promised last time, in this article I'll be busy painting both the vehicle and the garage. Before I start painting, though, I will need to finish the struts holding the suspension on the car as well as adding the steering. I'll also be doing a lot of research on painting various metal and wooden surfaces.

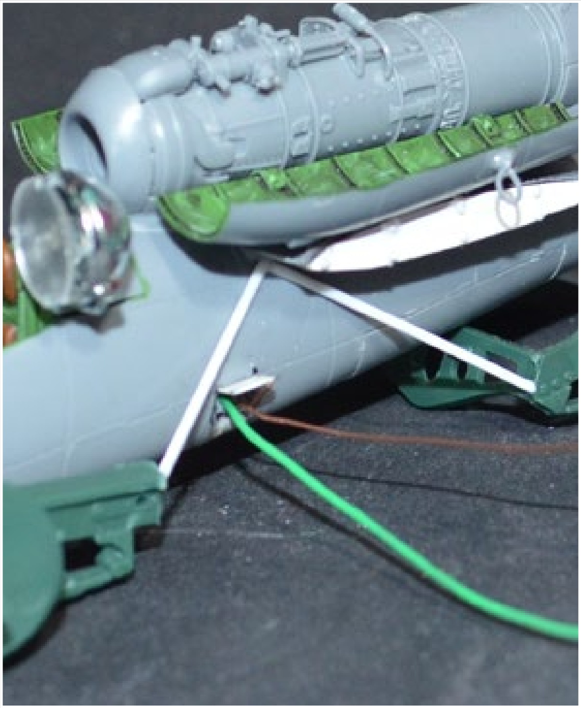
Careful readers of the previous articles of mine would have noticed me mentioning that I haven't built a single model car/plane in about 20 years or so. I must admit things have changed since back then. Therefore, I decided to take up some reading to find out what's out there, both in terms of new materials as well as new techniques. Fortunately for me, my local gaming club, UMS 'Agram', has an extensive hobby library. Among numerous miniature painting books and magazines, I found some relating to the plastic modelling side of the hobby. From those, I chose the most relevant to the problem at hand. In the end, I brought home three magazines and four books:

- » The Weathering Magazine Issue 3 – Chipping
- » The Weathering Magazine Issue 1 – Rust
- » The Weathering Magazine Issue 17 – Washes, Filters and Oils
- » Realistic Wood Effects, AK Learning Series by AK Interactive
- » Metallics Vol. 1 by AK Interactive
- » Metallics Vol. 2 by AK Interactive
- » Extreme Reality by AK Interactive

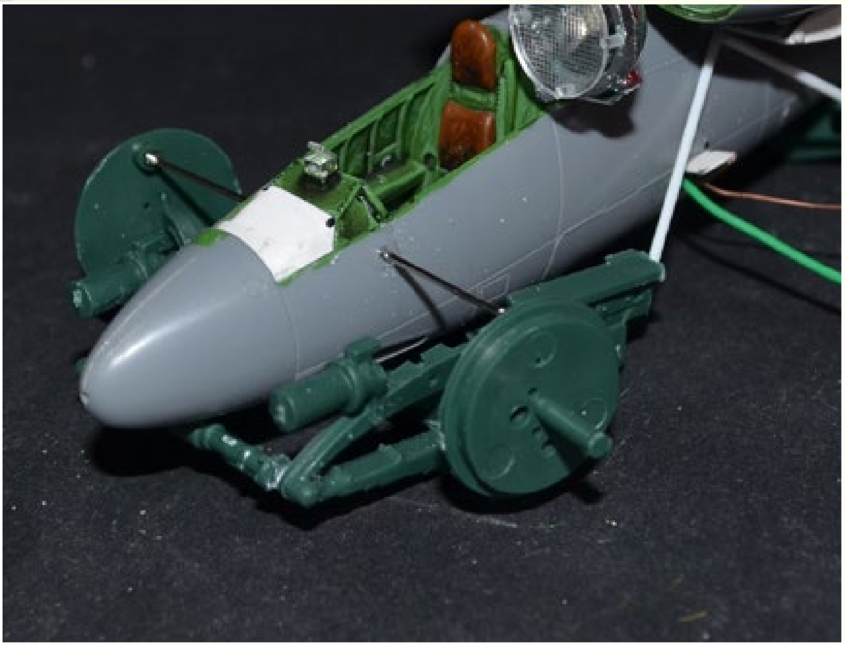
THE WEATHERING MAGAZINE
WASHES, FILTERS AND OILS
Oilbrusher
AMMO Yellow
CORRODED
1/35 VW Bettle
AK LEARNING SERIES
METALLICS VOL.
realistic wood effects
THIRD IMPROVED EDITION

The magazines are published by AMMO from Mig Jimenez and cost 8€ each. They are full of various techniques and materials. The methods are well documented both with text and sharp photographs. The text isn't too long and cover the basics any modeller, including a novice, can easily follow. In some cases, even just looking at the pictures is enough. The Realistic Wood Effects book is published by AK Interactive and is a part of their AK Learning Series. It is similar in concept to the magazines and depicts various techniques to obtain lifelike wooden surfaces. It is a similar story with the remaining three books by AK Interactive; two of them being about painting metals (both vehicles and on miniatures) and the third about adding realism to your models/dioramas with loads of weathering tips. Of course, since all the products are by well-known hobby supply and accessory manufacturers, it is only natural that they serve as a showcase for their product.

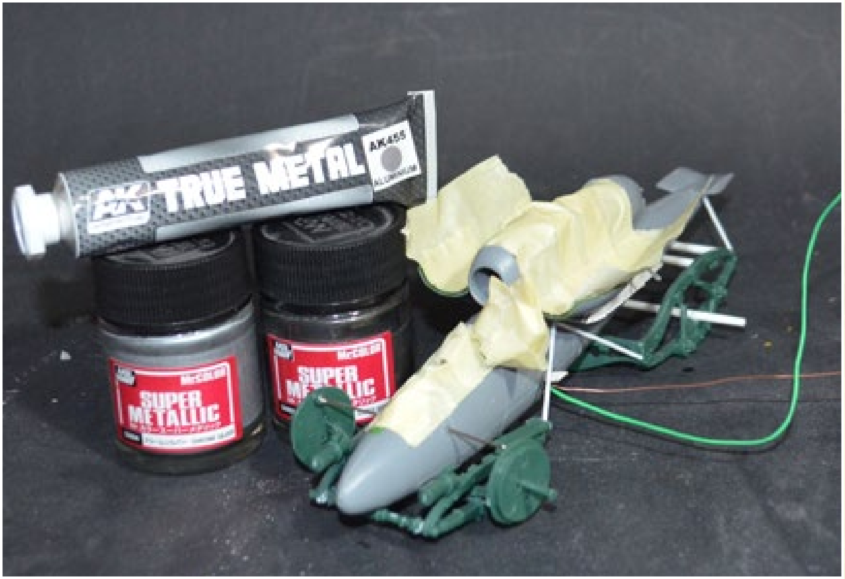
While I was busy reading up on the novel techniques, I was also building the struts and the steering. I made the struts using 1mm plasticard rods cut to appropriate sizes and glued in place using plastic glue. Where applicable, I also made some metal holders for the struts using the thinnest plasticard and even in some places thick card. I added some bolts as well. Using the geometry of the design of the fuselage, I tried to find the most appropriate place the fix the struts.

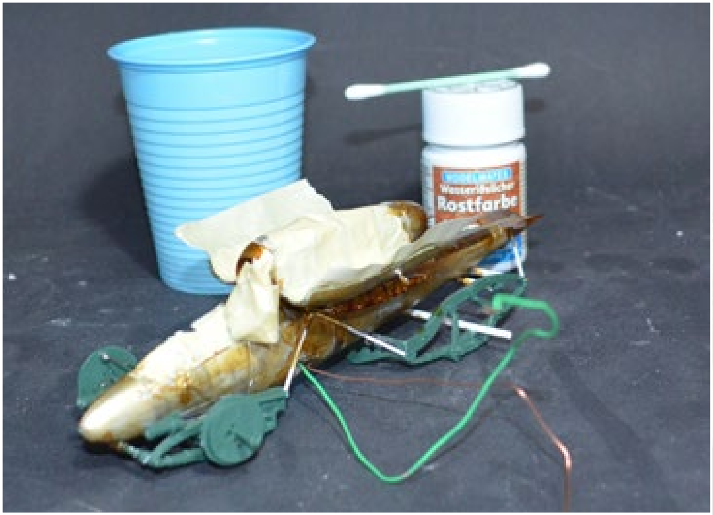


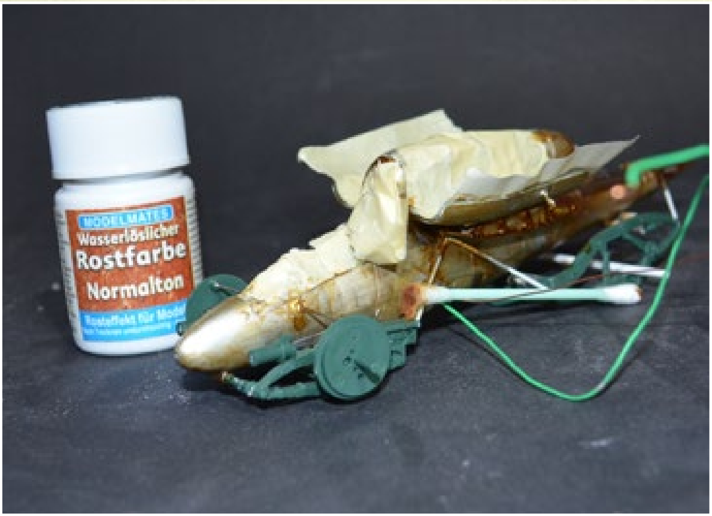
When I was done with the struts, I turned my attention to the steering. This time, I solved the problem using paper clips. I straightened the metal wires and attached them to the wheels on the back side of the brake drum. The other end of the wire was attached to the fuselage. I also used a small mill bit to make an indentation to the fuselage where the wire would be attached. I didn't drill a hole straight through the fuselage, because that might cause the light from the green cockpit LED to shine through.

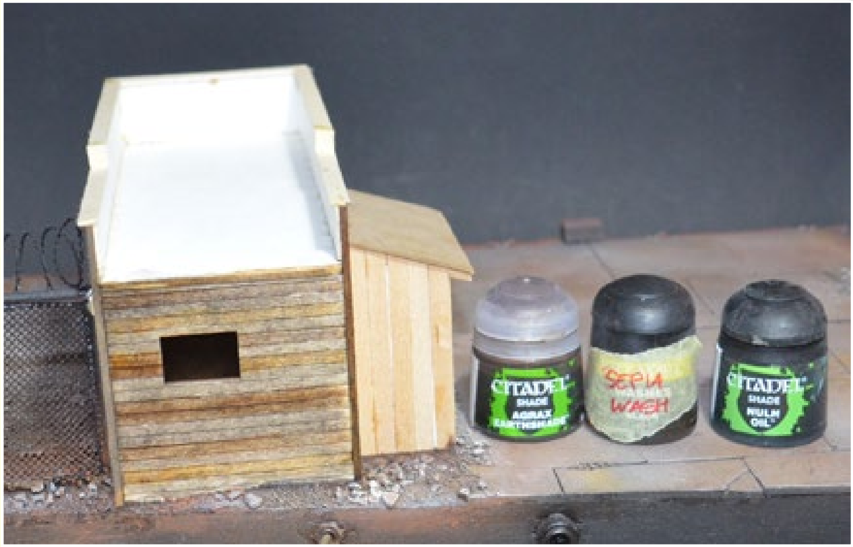


This marked the end of the build process for this month. The next activity was to protect all the previously painted bits (like the cockpit and the inside of the engine bay) using masking tape. The oddly shaped geometry proved a bit tricky, but in the end, I managed to stick the tape in all the right places. With the tape in place, it was now time to apply what I learned from the magazines and the book. Using Mr. Color Super Metallics Chrome Silver, I painted the entire fuselage. Some panels and the engine I painted using Mr. Color Super Metallics Super Iron and some I covered with AK Interactive Aluminium paste from their True Metallics range. When the paste was dry, I polished the surfaces using a cotton bud. Afterwards, I sprayed the entire thing with a clear matt acrylic spray for protection. I then wanted to add the first layer of rust. For this, I chose Model Mates Rust Effect. I applied it randomly throughout the fuselage. After a drying period of about 10 minutes, using a damp Q-tip I removed the excess bits of rust. I left it to dry thoroughly and in the end, I again sprayed the fuselage with clear matt acrylic spray.

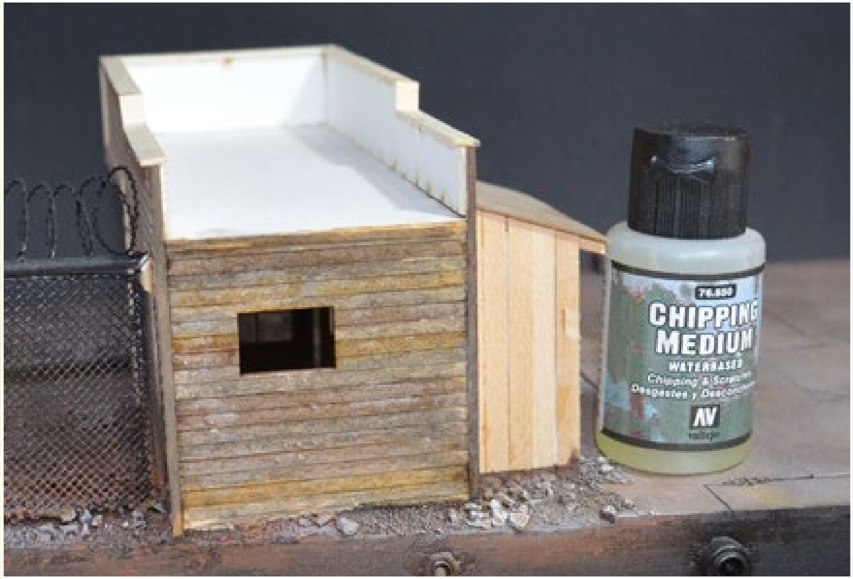




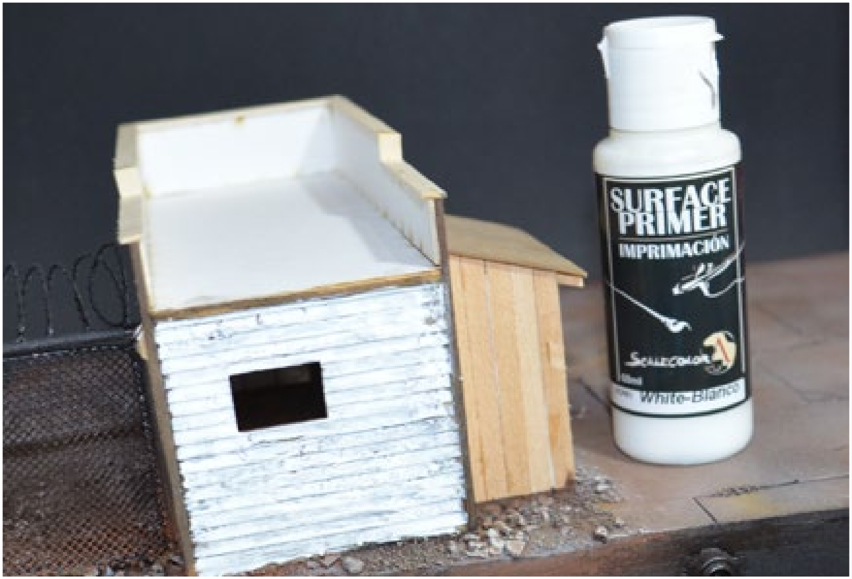


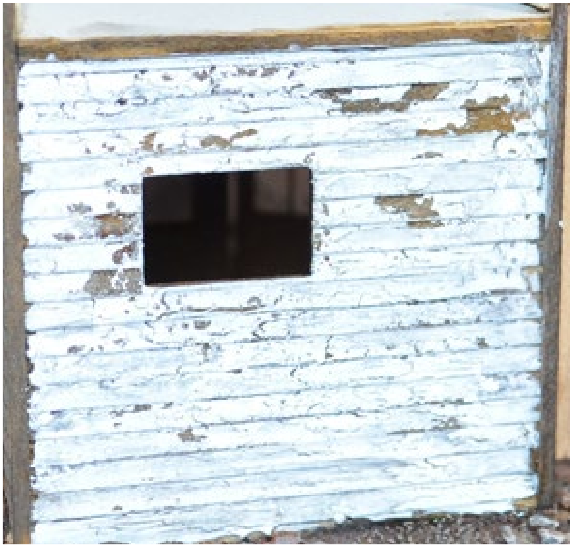


With the fuselage drying, I turned my attention to the painting of the gas station. After a bit of thinking, I decided to paint it in a two-colour scheme. The wooden support and edge beams would be one colour (greenish) and the wooden planks that make the walls would be some light wood colour. With this being the first time I have used any of these methods, I decided to do the trial run on the back wall of the garage only. The first layer was a black wash to help shade the wooden areas. Next, I added a couple of extra layers of washes (sepia, brown and black respectively). With these washes, I picked out individual planks to give variety to the paintjob. When the paint was dry, I sprayed the matt acrylic spray to protect the paint.

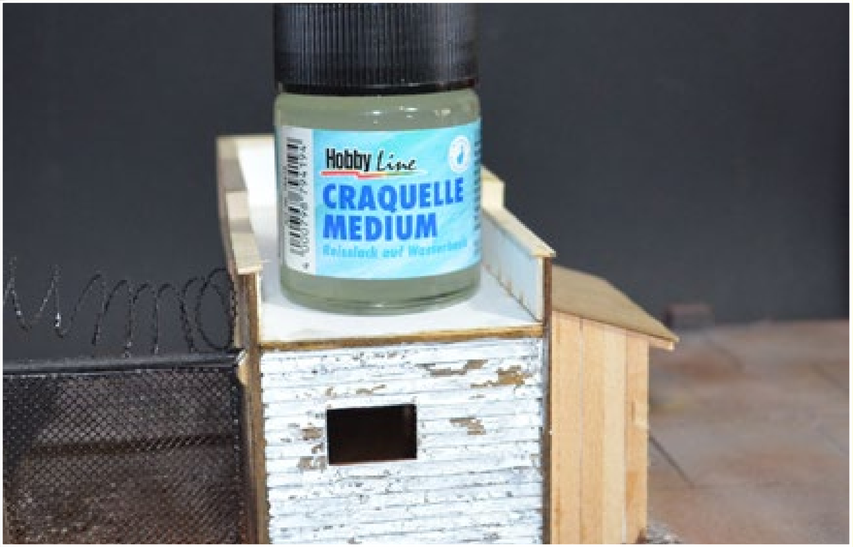


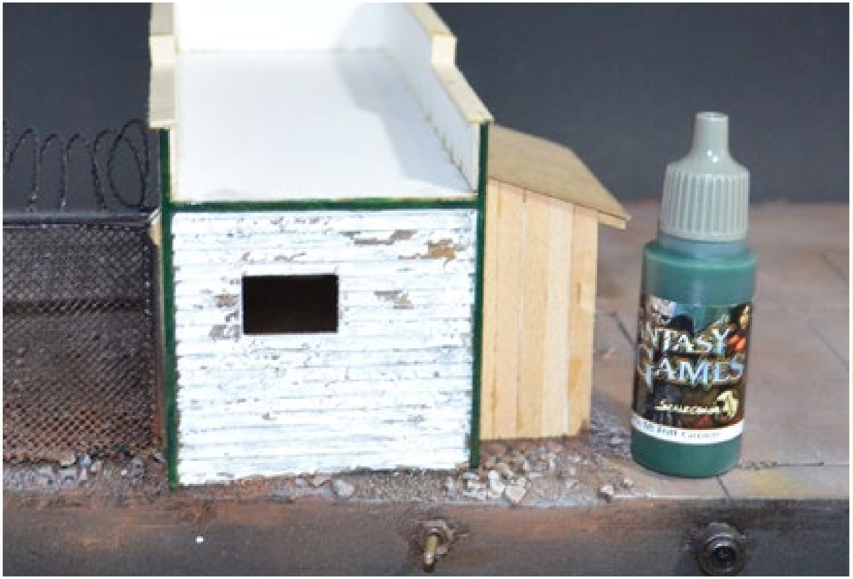
As mentioned, there would be two different paint schemes on the gas station. First, I turned my attention to the wooden walls. Using Vallejo Chipping Effect, I covered the entire surface. In random places, I put more effect, in some less. I left it to dry thoroughly. Afterwards, I applied two layers of white paint. I made sure my brush strokes went along the planks (not across). The two layers of thin white paint allowed me to add to the worn out feel of the paint on old wooden walls. When the paint was dry, it was time to make the chippings. The easiest, but also the most fun, method I found in the Realistic Wood Effects book involved using scotch tape. I simply applied the tape to the wooden surfaces and tugged it gently. Some white paint remained on the scotch tape, revealing the painted natural wood pattern beneath the white paintjob.

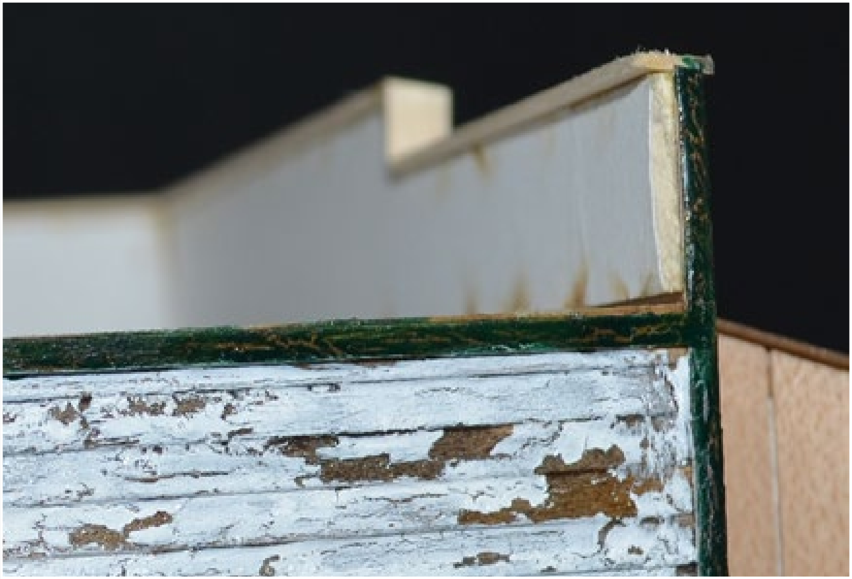


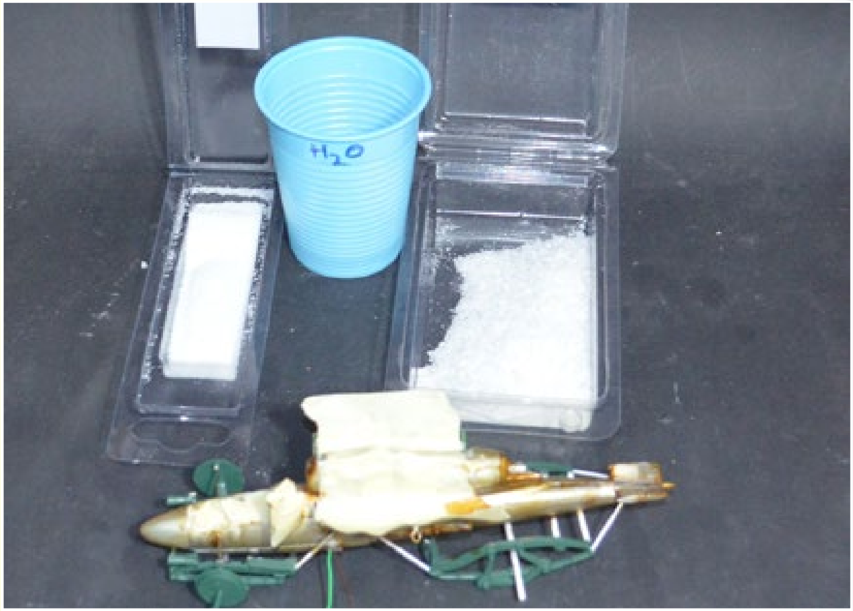


The second wooden surface I painted were the two vertical edge beams. The first couple of steps were done simultaneously with the wall section. After the matt acrylic spray had dried, I applied some Hobbyline Crackle Effect to the wooden beams. Same as with the wall, I used heavier and lighter applications of the effect in various places. Here, however, I also tried to add more effect the further down the beam I went. More Crackle Effect means the cracked bits of paint would become smaller and the less there is of Crackle Effect, the bigger the intact surfaces of the paint there would be. Before the crackle effect was dry, I added some dark green colour and left it to dry. As the colour dried, the cracks began to appear. After the colour was completely dry, I added some chips to the paintjob using my modelling knife until I was satisfied with the results.

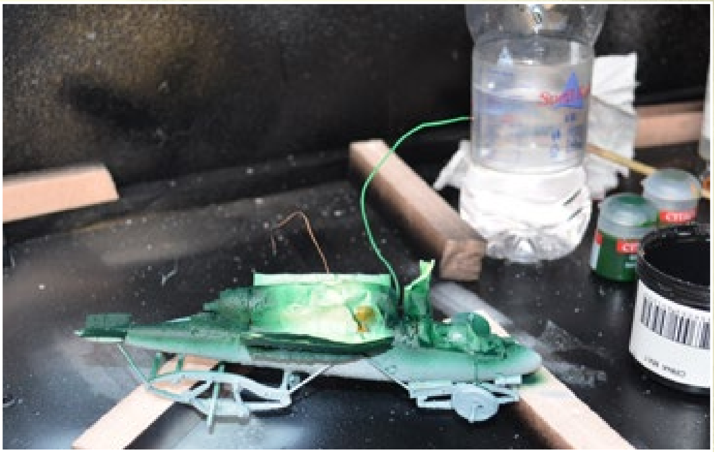


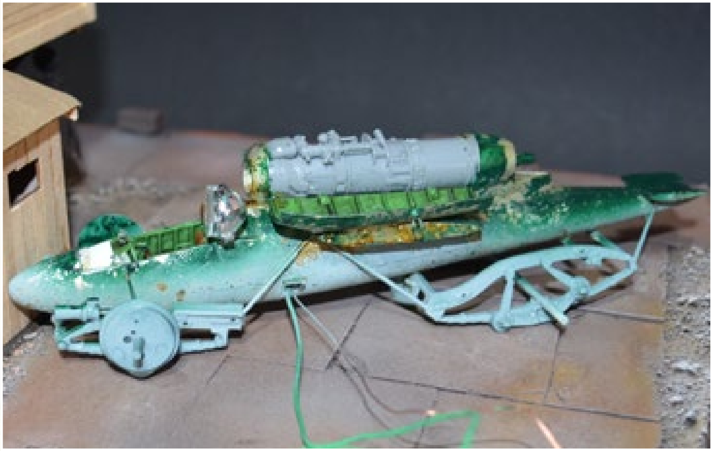




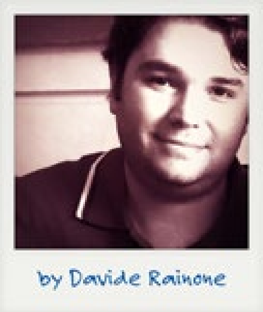


I could now turn my attention to the car again. The matt varnish was dry, so I could proceed with the paintjob. First, I covered the engine with masking tape. Then, I covered the entire fuselage with a layer of water using damp cotton buds. Next, I randomly sprinkled salt over the fuselage. I used both fine and coarse salt in the process. When I was satisfied with the coverage, I left it to dry. Then it was time to bring out my airbrush. The bottom of the fuselage was painted egg shell white and the top of the fuselage was painted dark green. I roughly followed the Tamiya instructions that came with the HE-162 kit. When the paint was dry, I used a damp brush to remove/melt the salt particles, leaving chipping on the paintjob.





Next time, I'll continue painting both the car and the garage. Until then, as always, if you have any questions, feel free to ask us at: terrain@figurepaintermagazine.co.uk.

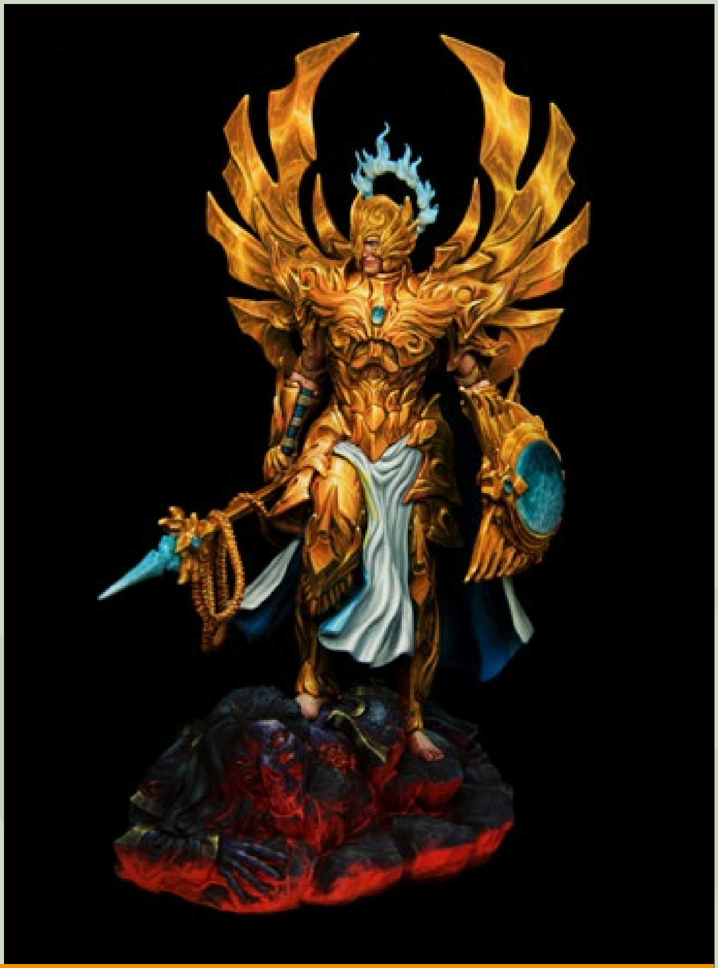

by Davide Rainone

Details

Price:	€67
Scale:	1/24th
Material:	Resin

Available soon from

Kimera Models



Kimera Models' Abel The Phoenix Chosen

A few days ago, Kimera Models unveiled their second release for the Pulvis line. Readers of FPM have already seen it in Dumah unboxing review a few months ago, but now we are going to look directly at the model of Abel, The Phoenix Chosen.

Here is a little reminder on his background:

Abel is the champion of the phoenix goddess, who is a power for good. He fights against Dumah, the evil god's champion, who turns into a demon and kills him. Abel then, like his phoenix goddess, comes back to life from his own ashes, but is a little bit changed...

The kit itself, again in fine resin and multicomponent, counts 24 pieces!

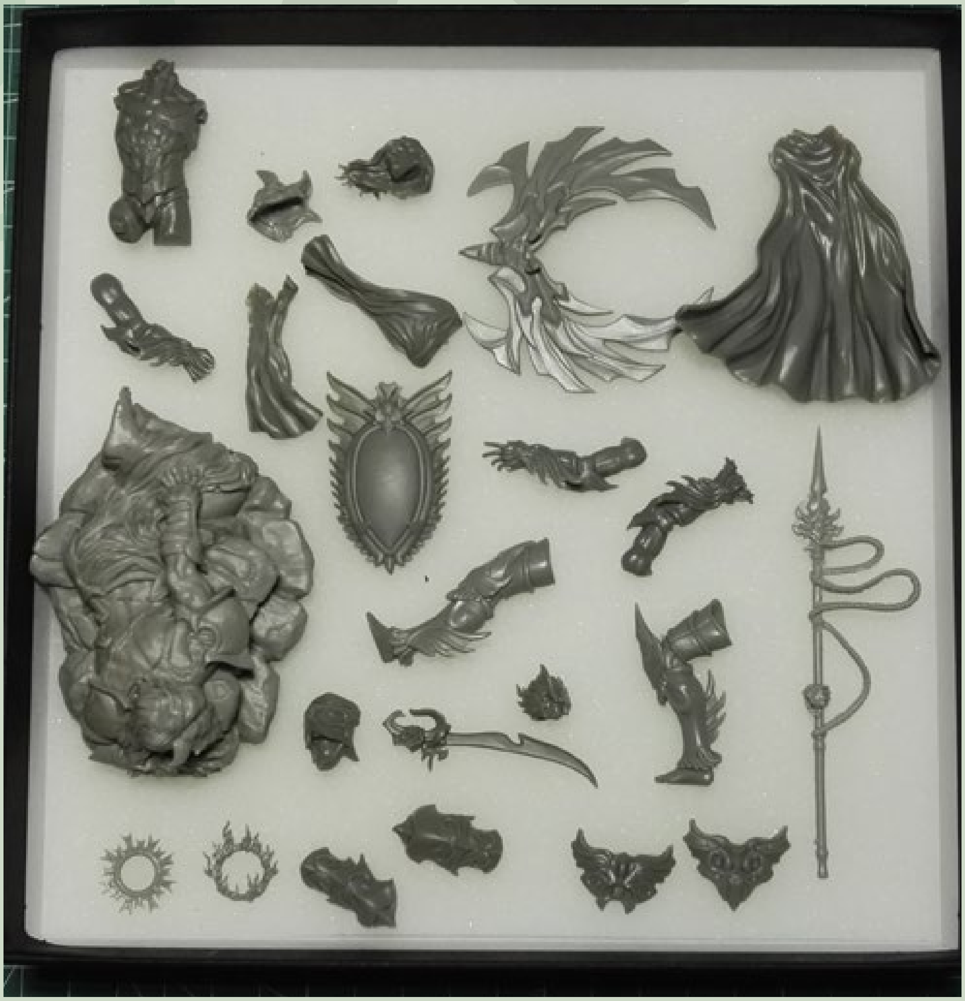
As with Dumah before him, despite the high number of components, it's not a complex kit to assemble. Its purpose is to give the opportunity to the painter to build him as he or she wishes. For this reason, there are many options to choose from and this factor increases the total number of pieces in the box.

Among these 24 pieces there are:

- 2 head options (one naked and one with the helmet on)
- 2 left arm options (one free and one holding the shield)
- 2 chest plate options
- 2 halo options
- 2 weapon options with the right hand (one sword and one spear)

The two official box arts show only three versions you can have with this kit. The golden one is by Kirill Kanaev, an outstanding version which depicts the earlier, pure aspect of Abel. The darker one is by Francesco Farabi, who has chosen to paint it in a darker mood, after his rebirth.

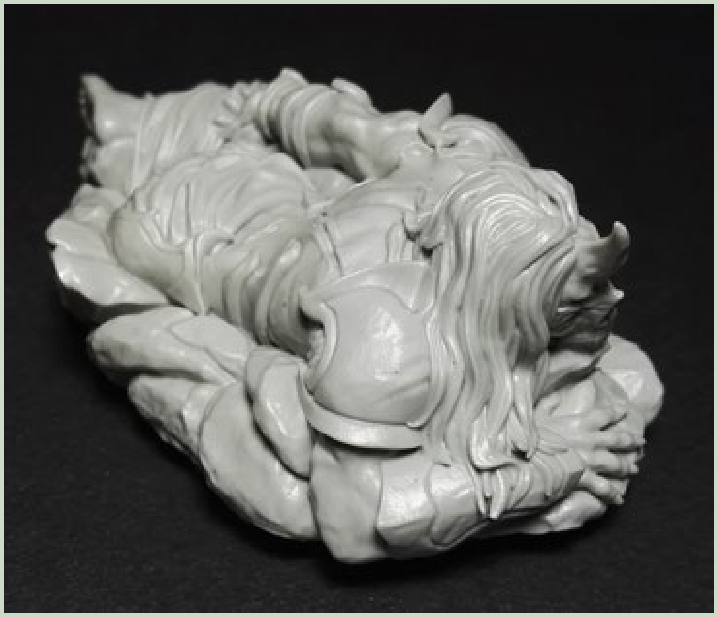
ABEL
Pulvis
KIMER

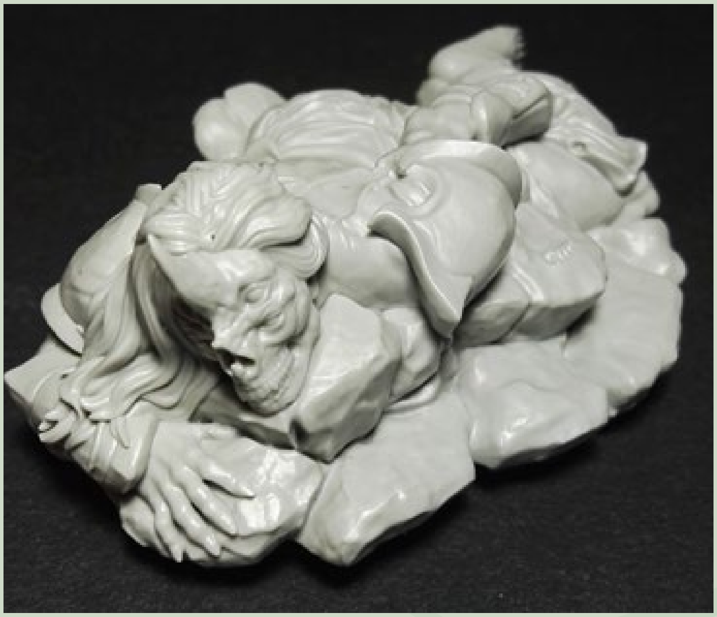


There is also the opportunity to mix Abel's and Dumah's components; this is because many of the joins have specifically been made compatible. For example, on the head, you can easily change the two kits' heads creating a brand new character of your own design. It is possible to mix other parts with very little effort, but you will read more about this in an upcoming issue of FPM.

The kit confirms the high quality of the mould and the details we saw previously; there is a very thin line along the body and a few films of resin to sand off from the spear — that's all. I received one of the very first kits, early test copies, and I assure you that official copies are even better. Between the official copy and mine, there are few differences: the new one is sharper and the body with the left leg is one piece. This means Kimera has made some improvements for the final version.

All the components fit together perfectly without any need for

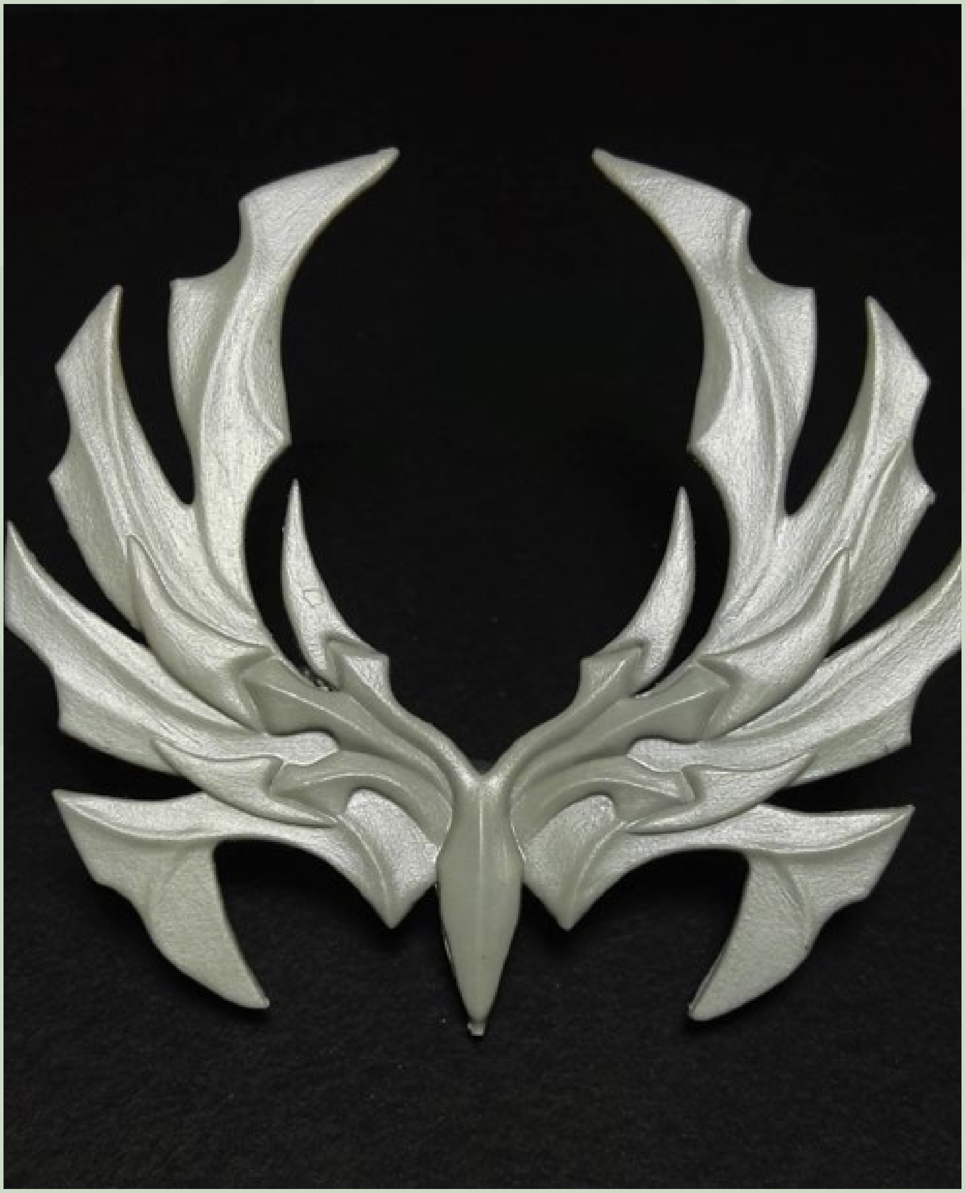


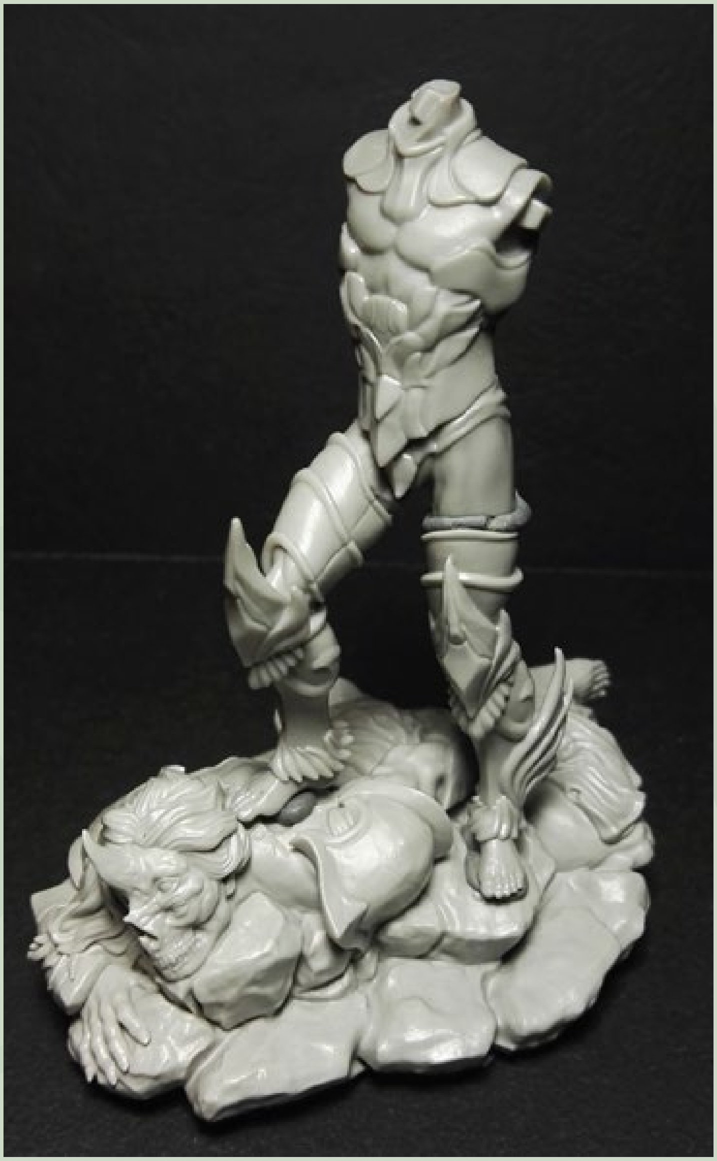


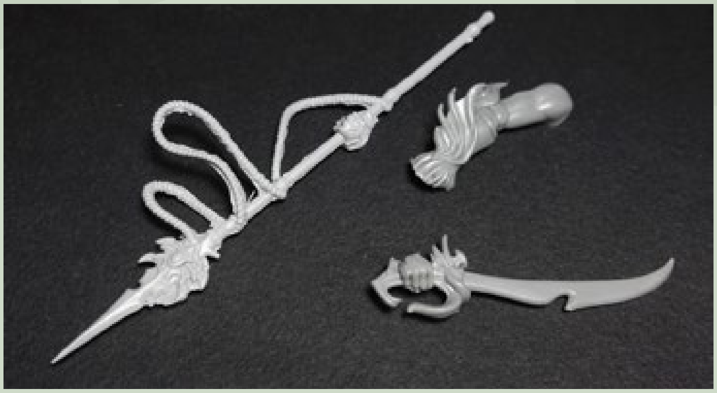
putty. The cape and fabrics are well shaped (even too much, in my opinion) and they show the high standard in moulding and casting being so thin. The smaller and thin details are perfect with no mould issues at all. Both the faces are sharp and the hands and feet are perfect in their proportions and anatomy. The fingers are well separated. The armour is fully crafted and chiselled, giving the model a 360° detailed aspect.

In addition, the base is so intricate that it's almost like a second model to paint. It depicts a fallen warrior. On it, there are Abel's footprints as a suggestion where to pin the model.

I consider the wings as a nice and clever touch. Abel's background tells the story of him like a hero, a champion of light; something that recalls the image of an angel, but when he rises from his death, he is changed, a fallen angel... like a vampire. With this idea, plumed wings aren't the best... so a less organic and more tech shape gives to the painter the chance to use them as he wishes in both aspects. Obviously, if he wants to use the background or decides to add them to his model, adding them or not is



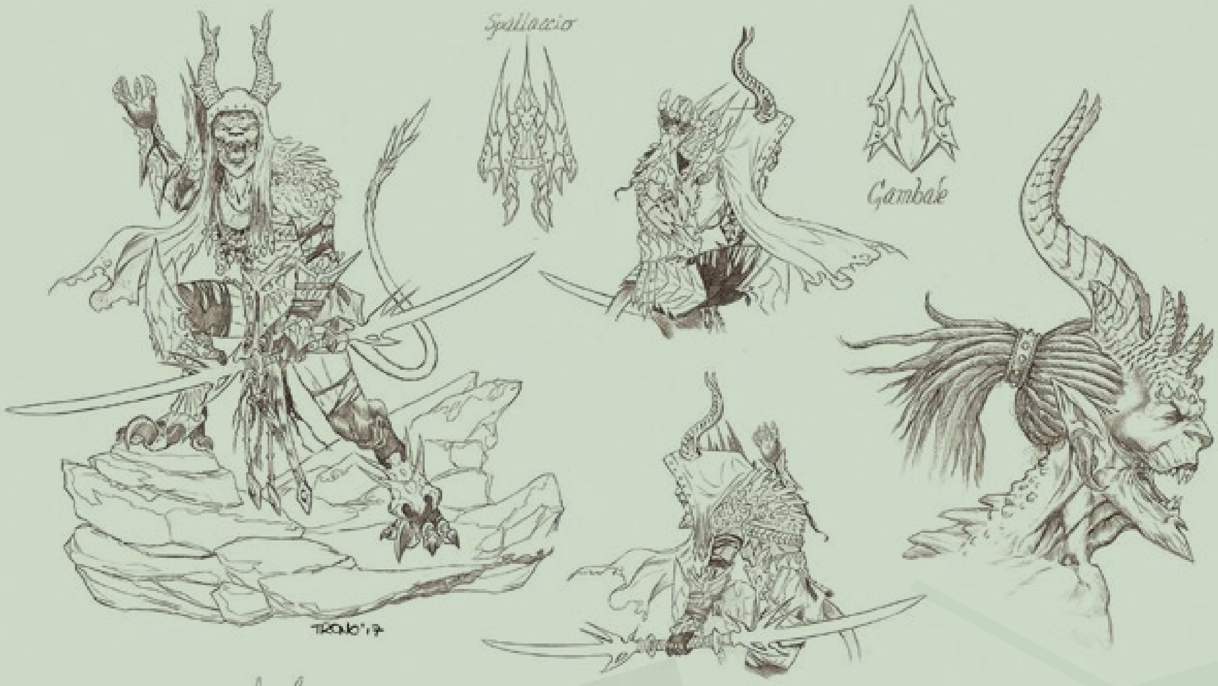


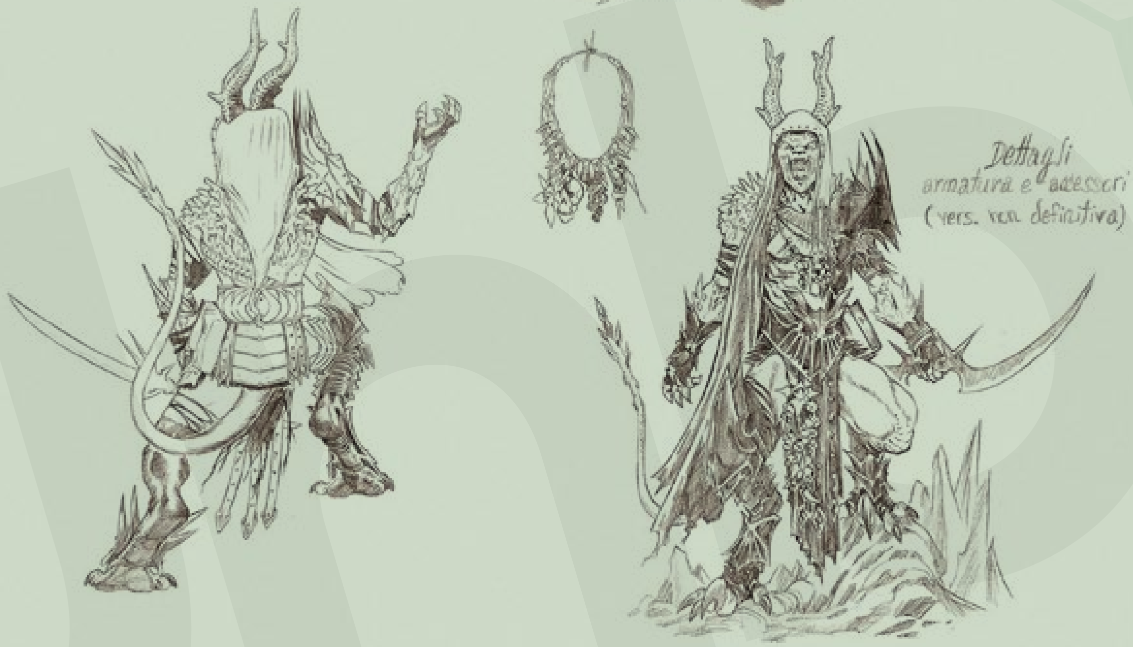


also an assembling option which does not leave holes on his back.

Finally, there is the box. As with the other kits from Kimera Models, it is a sturdy paper box with the company logo in the front and a sticker with miniature's details in the back. The box measures 18x18x5cm, so it is wide and big enough to contain all the components with proper spaces and between two thick layers of foam as protection.

In my opinion, this is not an easy kit to paint, and I also think it's not a kit for someone who is looking for a quick project. Everything in this model deserves time and attention to achieve the best results.





Being almost entirely covered by armour, it could be a very interesting lesson for those who want a lot of practice in painting metals.

I think that this kit being entirely modular is amazing; it gives the painter the choice of how to assemble it and create your own personal Abel. Kimera Models created almost every joint to be compatible for the Pulvis line and this gives us a lot of possible combinations. I was aware of this when I received my Dumah model, but now I can test it myself and see that it works!

In a future issue of FPM, we will give you an in-depth article dedicated exclusively to this and I will be able to give you also an overview about the Kimera Models' production and ranges and we'll have an exclusive look at future miniature releases from the Pulvis line. Now, only the concept art is available, but already you can see all the possible assembly options it will have. This character is part of the "Manes" faction, and after Elan, is clear their "Nature/Animal" related spirit. The difference from Elan is that this character will be a lot darker, if you get what I mean.

That is all for now...see you soon with more miniatures from Kimera Models and more news and previews!

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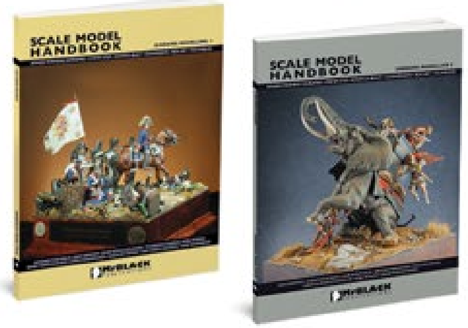

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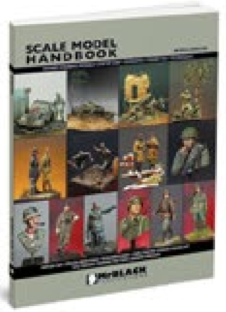

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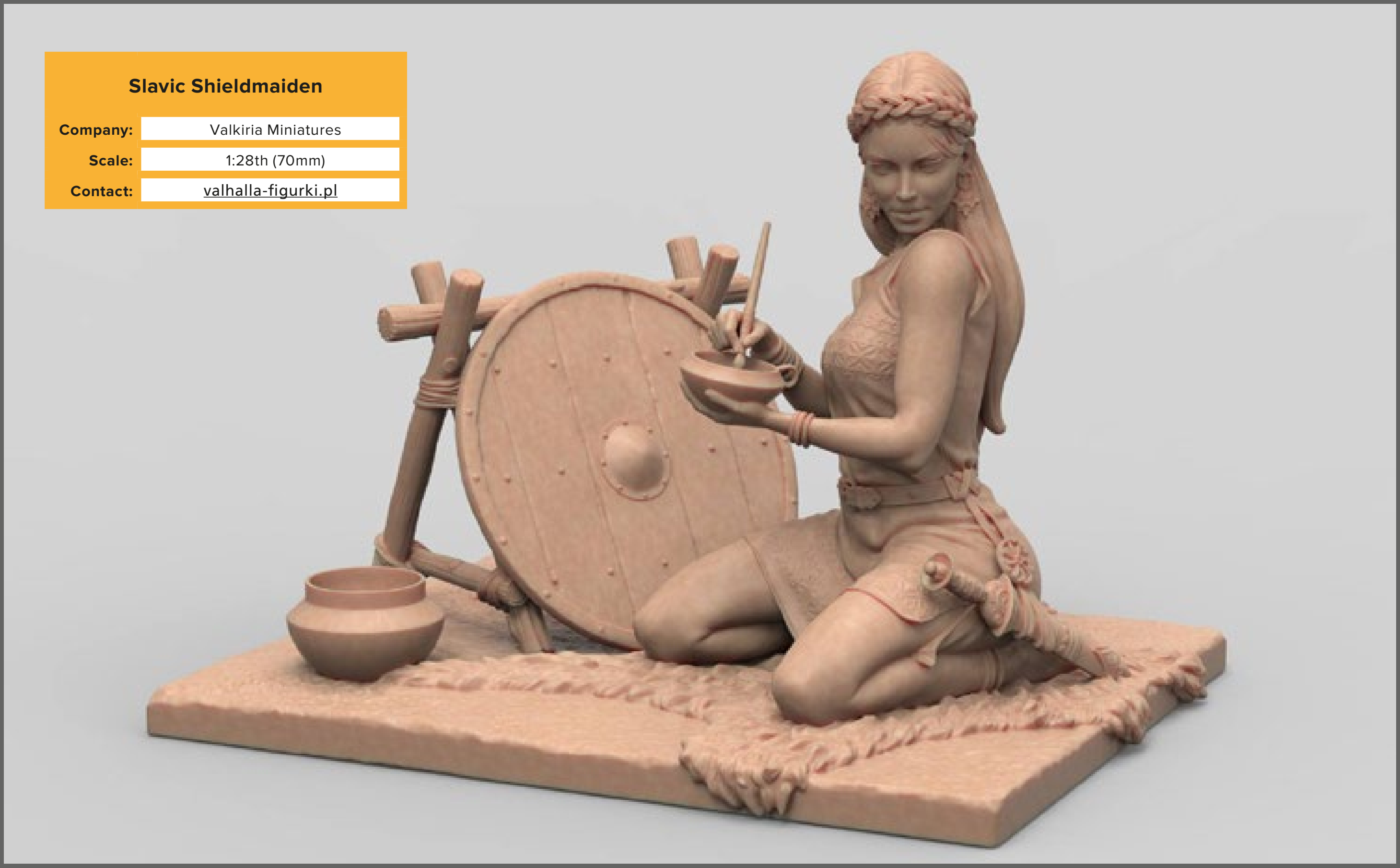
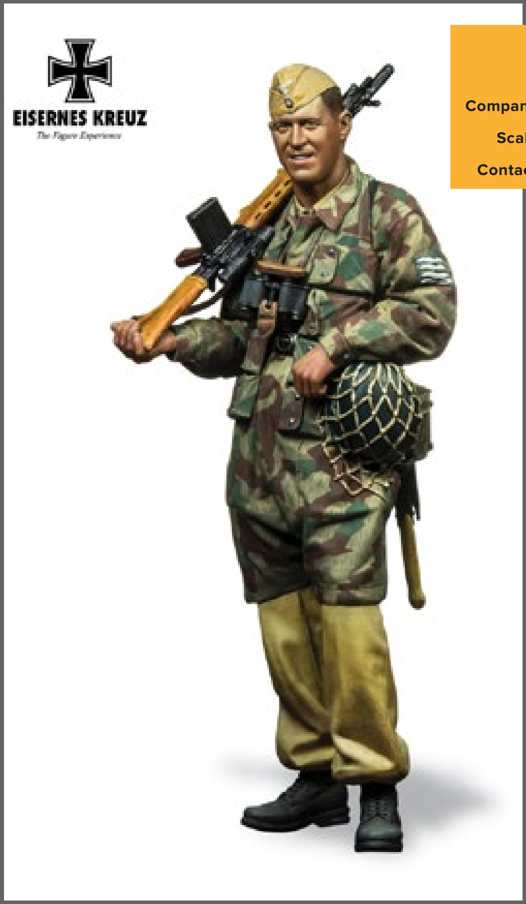


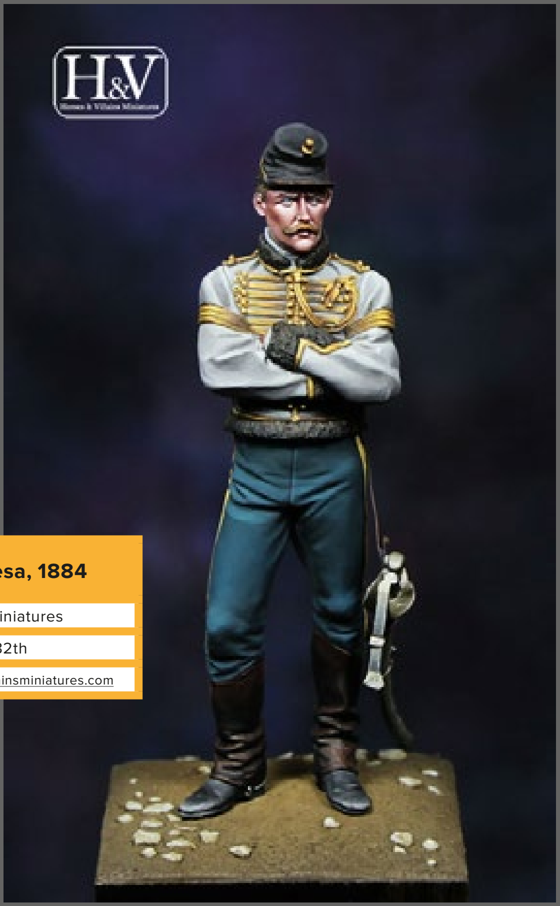
Slavic Shieldmaiden

Company: Valkiria Miniatures
Scale: 1:28th (70mm)
Contact: valhalla-figurki.pl


EISERNES KREUZ
The Figure Experience

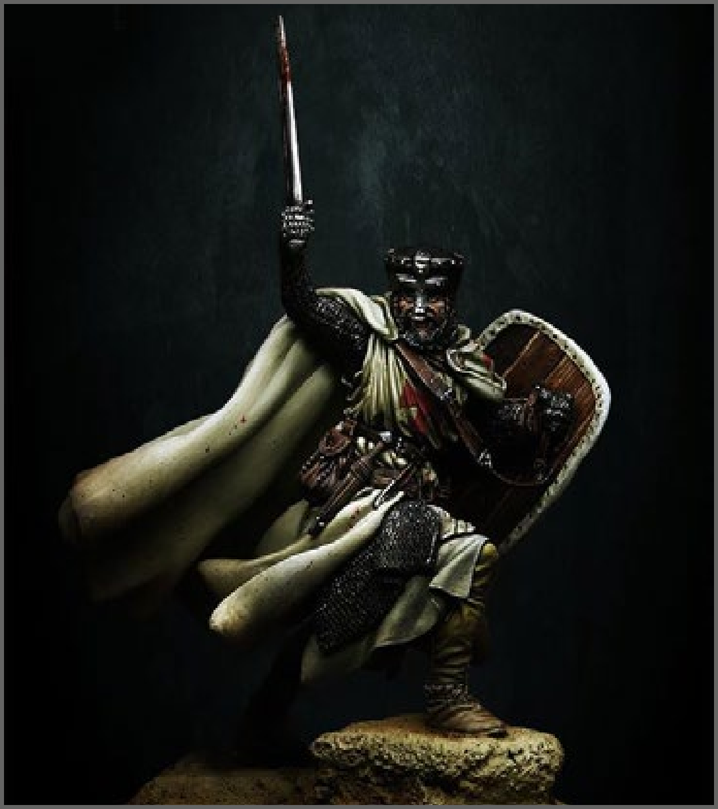
Fallschirmjäger, 1944

Company: Andrea Miniatures
Scale: 1:72 - 1:48 - 1:35 - 1:16
Contact: www.andreaeurope.com


H&V
Heroes & Villains Miniatures

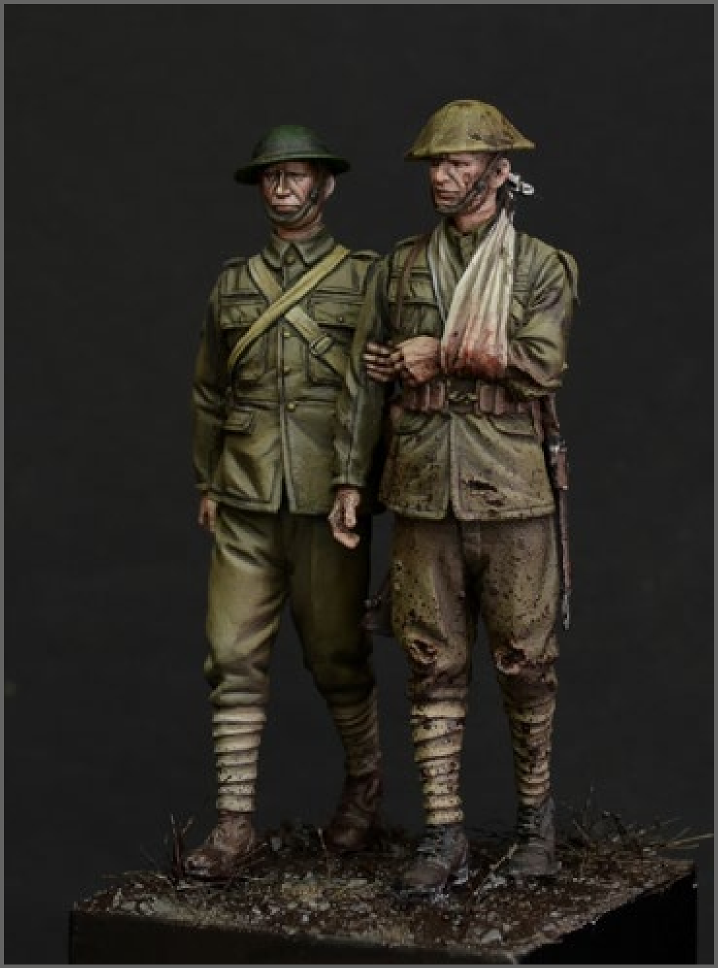
Húsar de la Princesa, 1884

Company: H&V Miniatures
Scale: 1:32th
Contact: www.heroesvillainsminiatures.com



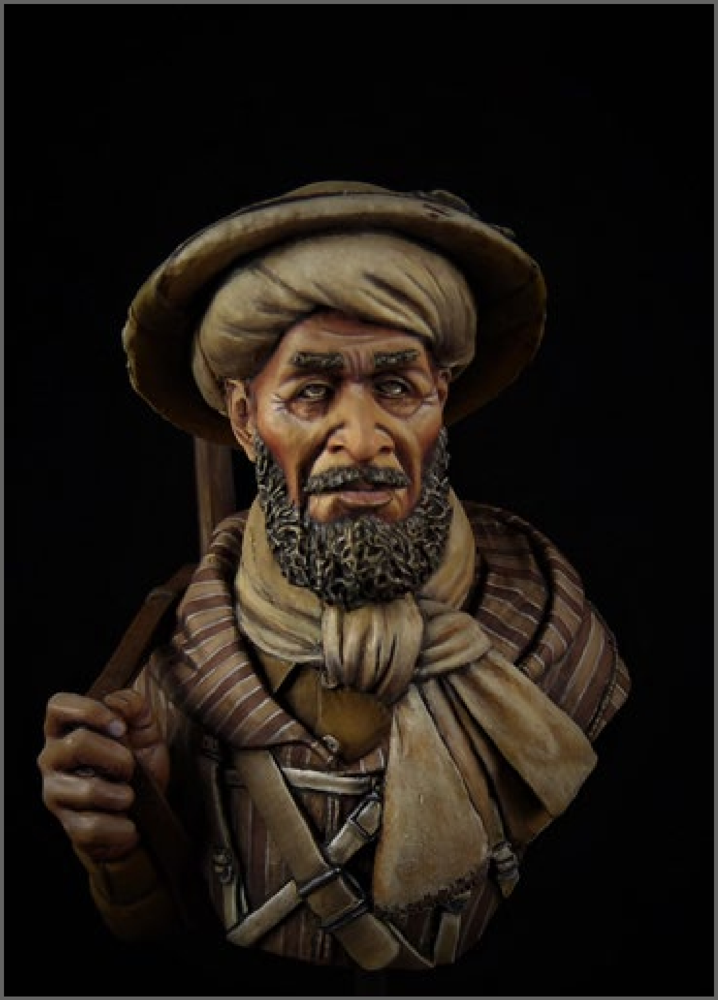
Cavaliere in Terra Santa

Company:	Pegaso Models
Scale:	1:24th
Contact:	Pegaso Models



Walking Wounded

Company:	Tommy's War
Scale:	1:32nd
Contact:	tommyswar.co.uk

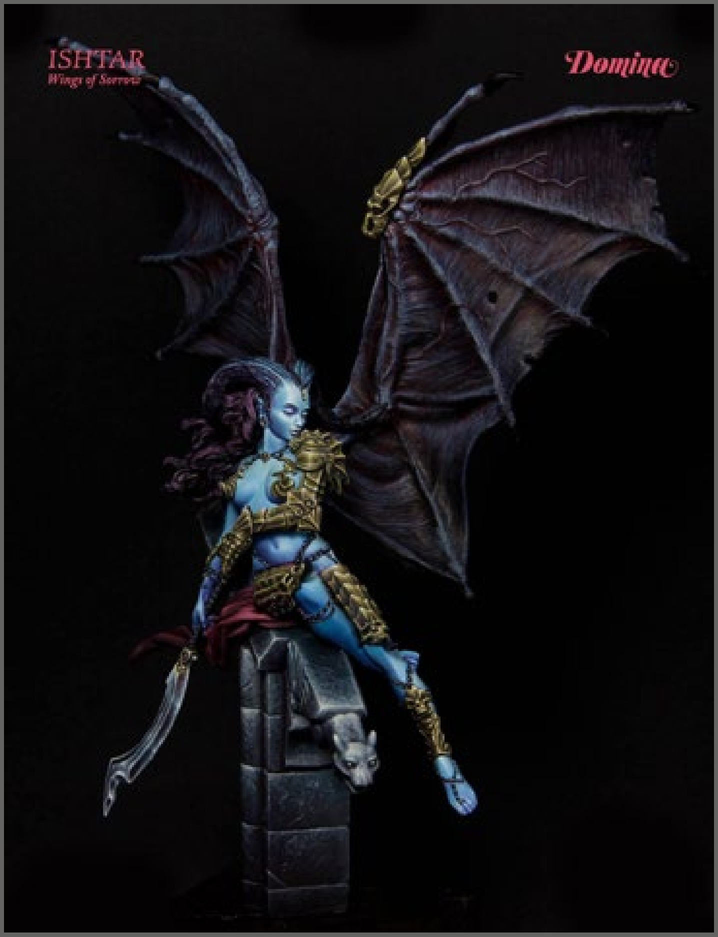


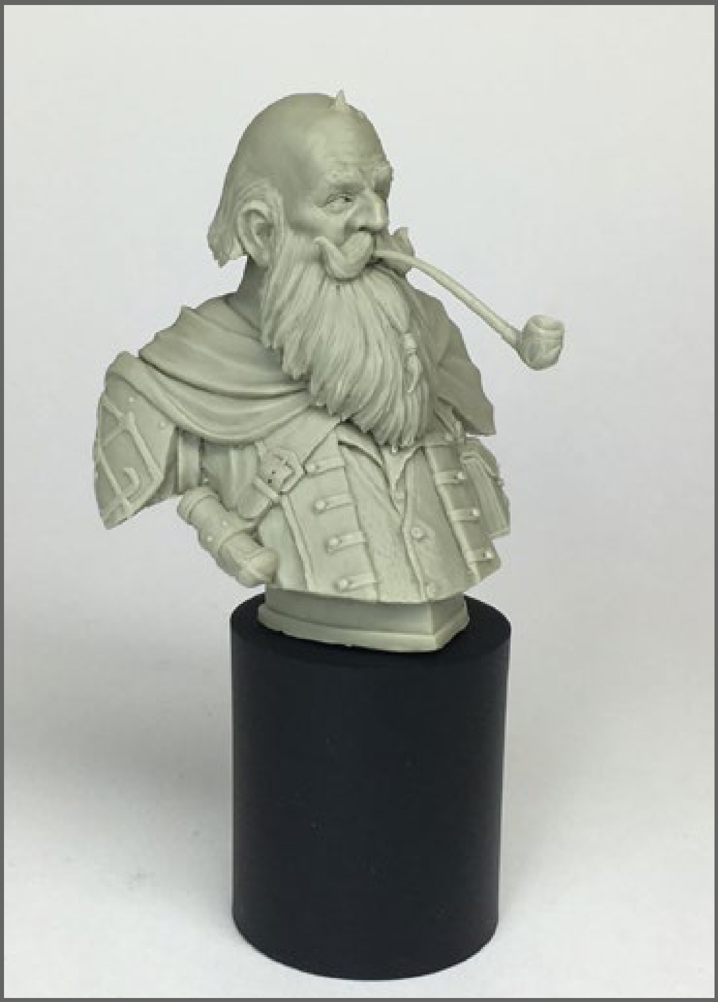
WW2 Goumier

Company:	HF Sigilla
Scale:	1:10th
Contact:	www.achat-indre.com

Ishtar, Wings of Sorrow

Company:	Kimera Models
Scale:	1:24th
Contact:	kimeramodels.com


ISHTAR
Wings of Sorrow
Domino

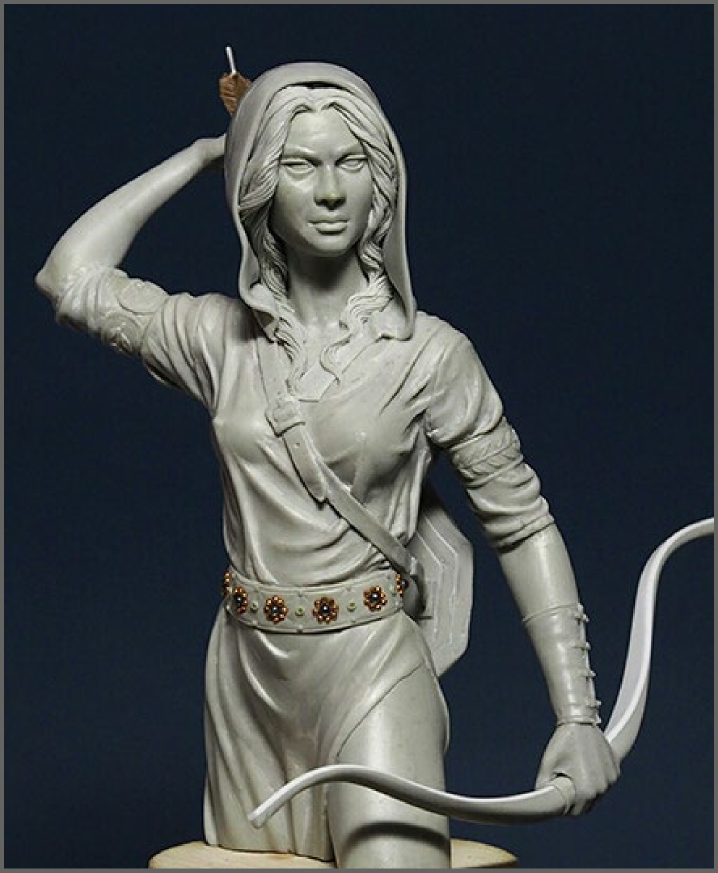


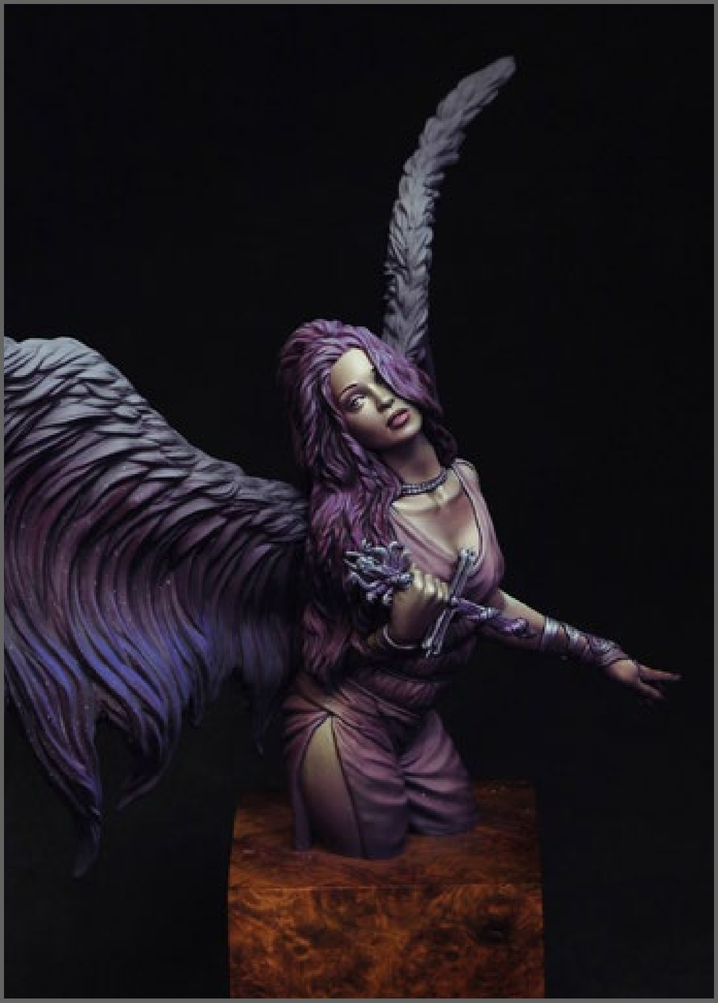
A Long Road

Company:	Robot Rocket Miniatures
Scale:	1:12th
Contact:	www.beyondminiatures.com

Archer

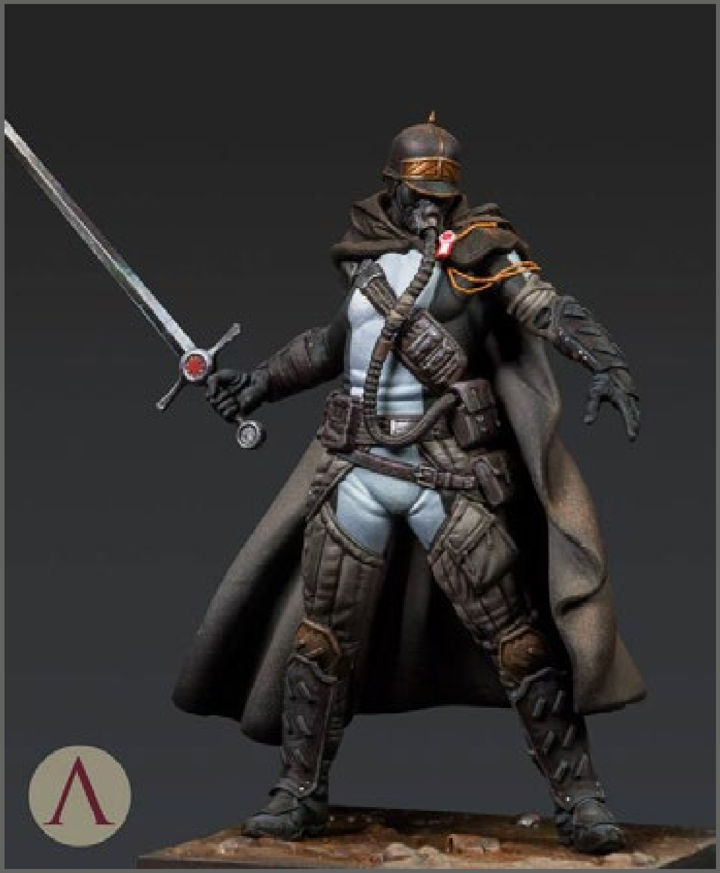
Company:	Altores Studio
Scale:	1:10th
Contact:	altoress@mail.ru





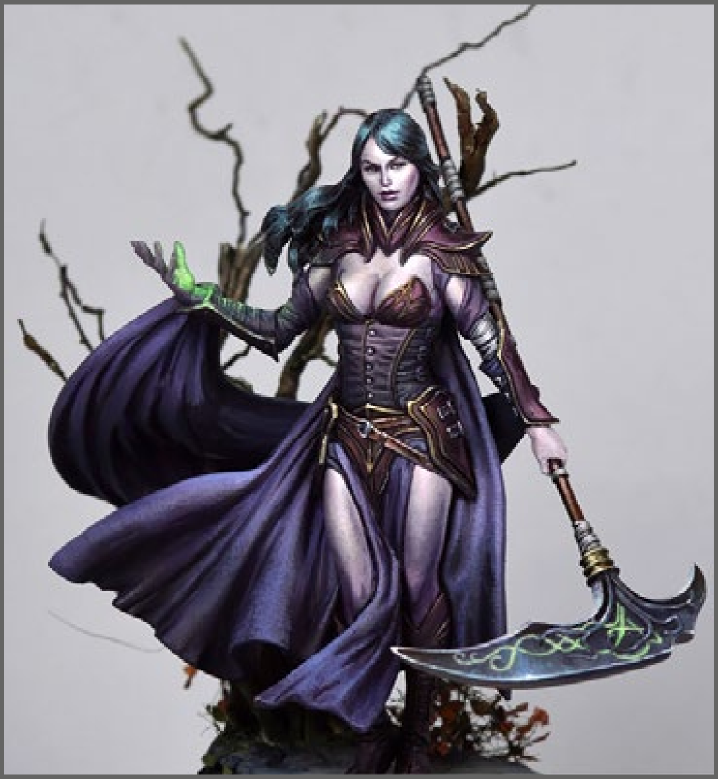
Lilith Bust

Company:	Nocturna Models
Scale:	1:24th
Contact:	nocturnamodels.com



Falberg

Company:	Scale 75
Scale:	1:24th
Contact:	scale75.com

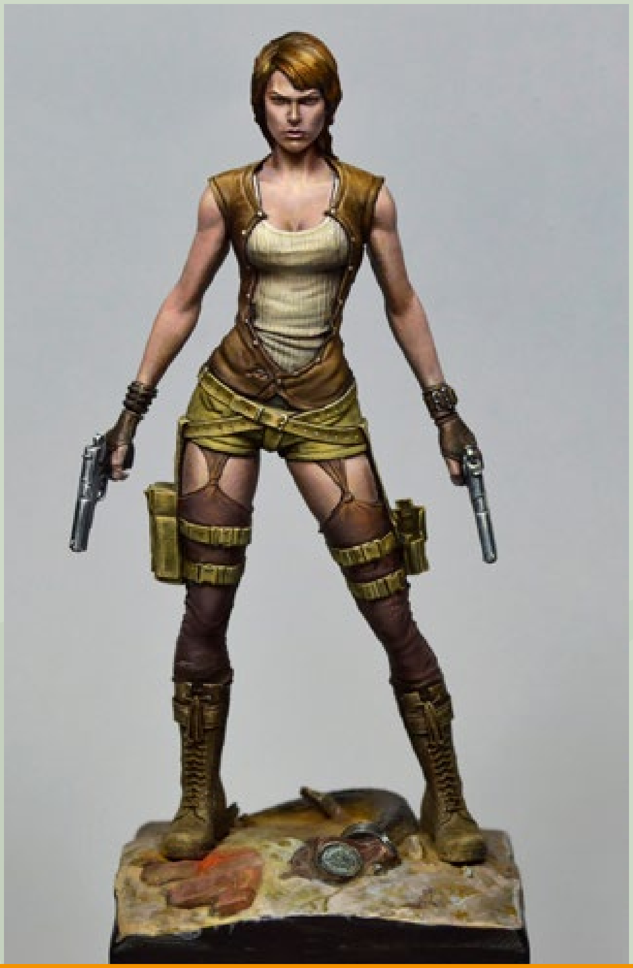


Dark Elf

Company:	Terrible Kids Stuff
Scale:	1:24th
Contact:	www.terriblekidsstuff.com

Unboxing

By Luke Wilson



Details

Price:	£39/€45/$48
Scale:	75mm
Material:	Resin

Available from

www.blackveilmodels.com

Black Veil Models' Aly

BLACK VEIL MODELS
75 MM

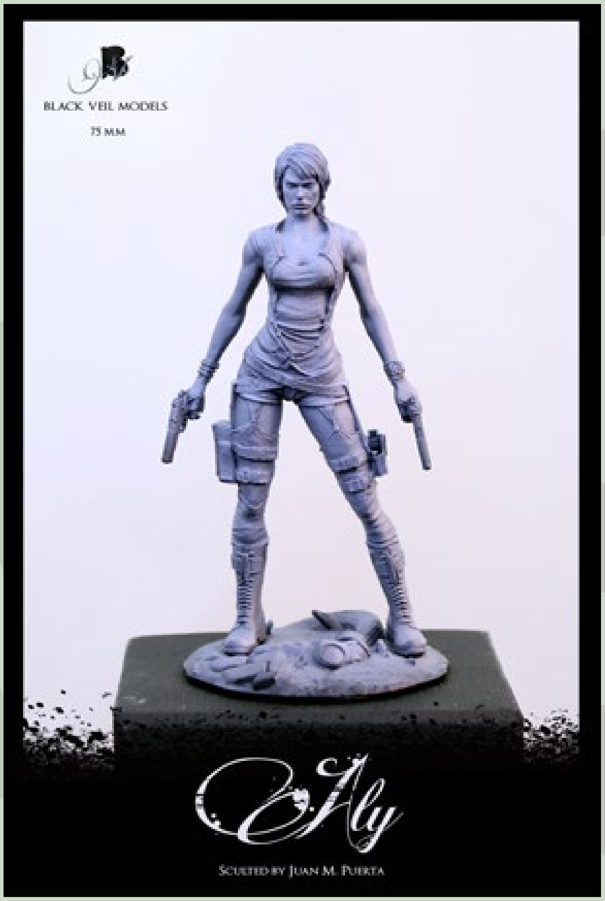
We first saw Black Veil announce their presence back in November 2016. Not much was known, but I wanted to keep an eye on it. Then came some teasers and a little bit about the company, so we got it straight into the news section of FPM to give our readers a heads up. I contacted the guys and they didn't want to give too many details at the time as they were finalising things, but the little they did say, along with the teasers, made me look forward to what was coming. Fast forward to 2017 and they release Aly, and I wasn't disappointed.

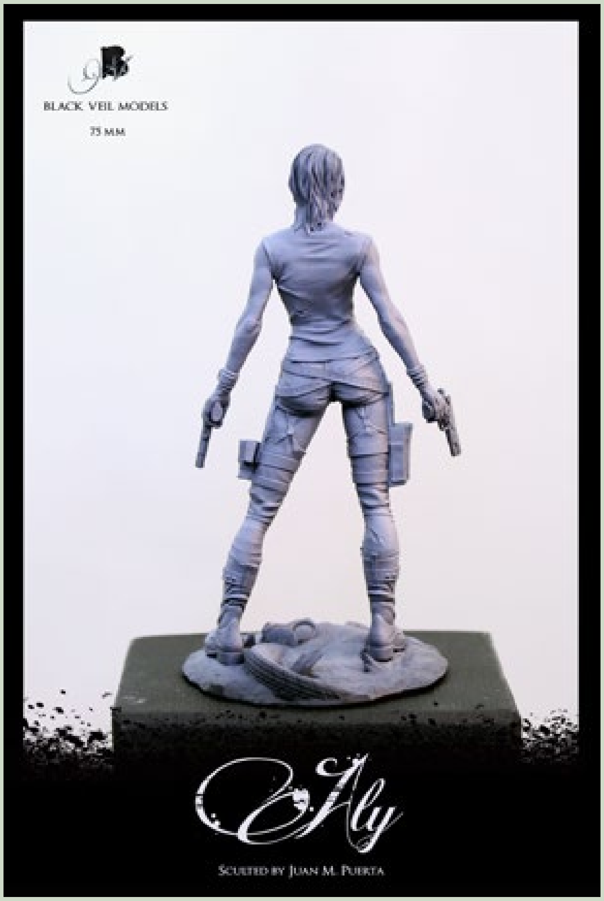
Now it's no secret I'm a BIG console gaming fan. I have a particular love for the survival horror genre, which extends to films, so I tend to end up loving films that others hate; Resident Evil is one of them. I loved them all (sorry, but I did). Now I was stoked when Armando Martijn contacted me thanking us for our continual support of Black Veil's new venture and asked if I would like to review their first release? Well, it was a no brainer--I jumped at this, so this is where we are now.

First, a little bit of background to Aly. She has been digitally sculpted by the very talented Juan Puerta (check out his work here www.artstation.com/artist/juan_puerta) and obviously had inspiration taken from the Resident Evil film character Alice, played by Milla Jovovich. She has been cast by Sago and has been brought to life by the uber talented must have artist Marc Masclans; like Juan, he has kept the vein of the inspiration to the same subject. With this team behind it, it should be a clear winner. Black Veil has a simple mission statement on their site that is to the point.

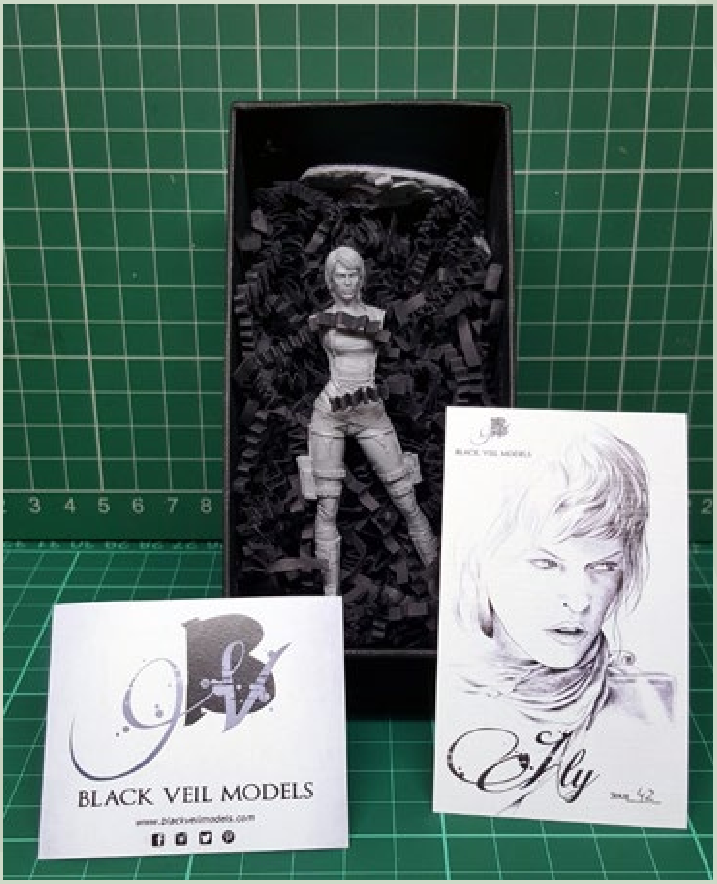
"Black Veil Models is a project that arises with the idea of offering quality figures, created by enthusiasts for enthusiasts, providing our point of view to this wonderful world of modelling."

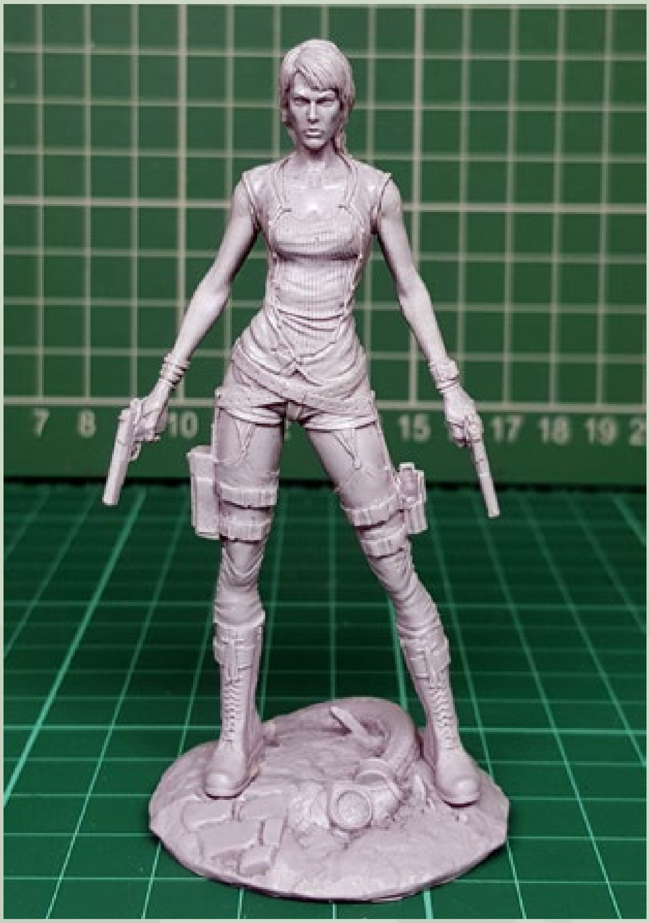
Enough said in my eyes.


BLACK VEIL MODELS
75 MM
Aly
Sculpted by Juan M. Puerta


BLACK VEIL MODELS
75 MM
Aly
Sculpted by Juan M. Puerta

So what do we get? She arrived well protected and in perfect condition. She is in a nice, sturdy modern looking black box with Marc's fantastic work taking up pretty much all the frontage. On opening the black box, there continues with some shaving packaging protecting the figure itself, plus you get a few promotional items inside. There is a small piece of card with a beautiful pencil drawing of Aly, incidentally draw by Armando himself. I spoke to Armando to tell him I thought it was a fantastic piece of art and he liked the compliment, but shared regret that nowadays he doesn't get to draw as much as he would like. Well, I for one hope he finds the time, as it's a wonderful piece of mini art. You also get the all-important sticker, which is going on my travel case. 😊 Last, but by no means least, there is Aly herself including a scenic base.



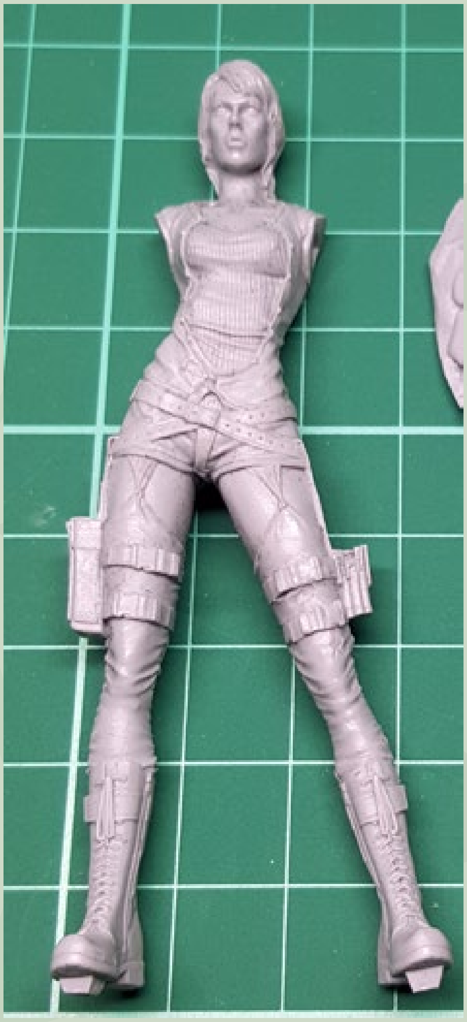


Moving on to Aly

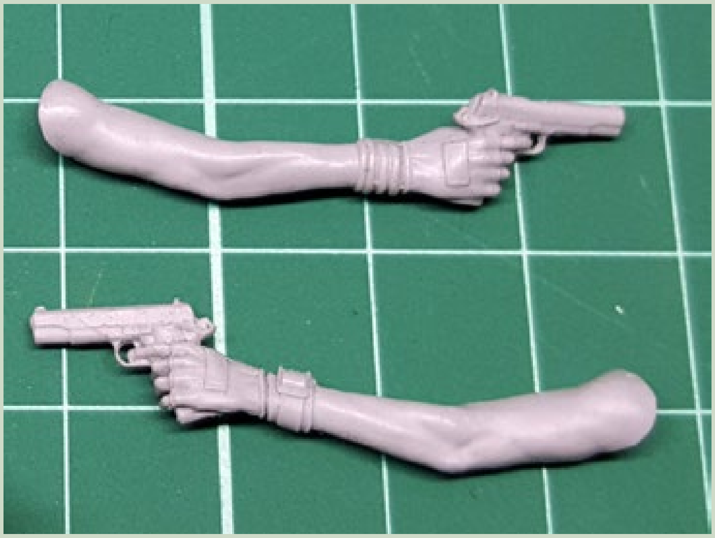
She comes in 4 parts as I said, including her scenic base. Let's look at each part in turn. First the main body.

Looking over the whole body, I didn't find one mould line or bubble at all. This is something Armando had also said to me; they check each one before boxing. Of course, small things can be missed but if this is indicative of future quality, then there shouldn't be any problems at all.

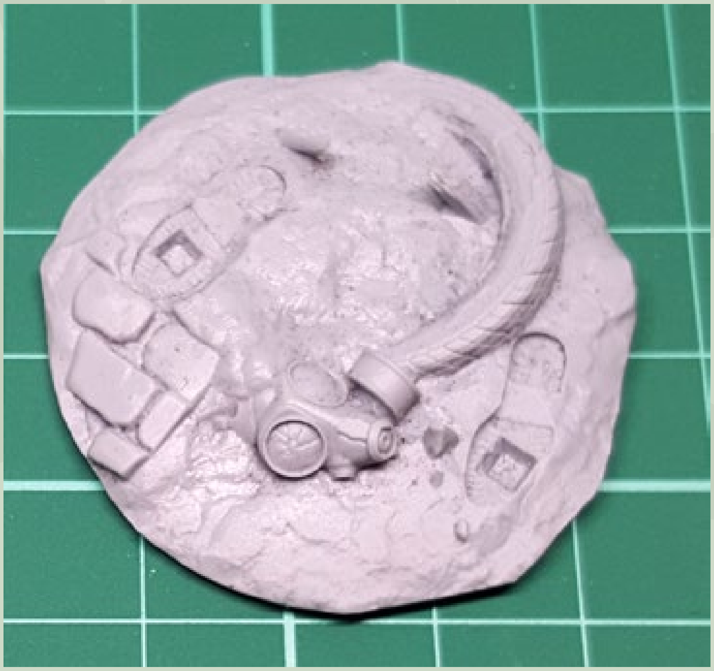
When I first saw Aly, my wife, who is a very talented artist and study of life art, remarked how much she liked Juan's concept of this, especially the face and hair. She has a beauty imagined by her film counterpart that has been captured and, whilst not copied, has been rendered nicely. She still maintains a look of menace that she means business. Moving down the body, she is wearing an open cropped sleeve top over a ribbed t-shirt. Looking at the 3D render, you can see the top has gathered naturally whilst showing the shape of the body underneath. Moving down the body, you get an array of belts and buckles holding the drawn guns over her shorts that hold up suspended tights and finished off by some shin high boots, again rendered fantastically down to the buckles and laces.



Next, there are the arms. These simply attach in place and it would be hard to get them fitted incorrectly, being sided and having pegs in the exact place. The fit is perfect and mine won't need any filling at all--it is that good. Her arms are in perfect proportion to the anatomy of her body and are lean, ending in what looks like a pair of Glock 17's held in her fingerless gloved hands.



Last of all there is the base. Here you pick up another hint of the genre, being there is an old gas mask and tyre half buried in sand. There are a set of foot prints and this is where Aly stands. The overall pose shows one of readiness, looking in the distance maybe at on coming foes or about to take part in a duel. Over all, the detailing and quality is excellent and she wouldn't be out of place mixed with other companies' post-apoc figures.



Conclusion

Armando and the team have put together a great first sculpt from concept to finished sculpt and they have set their own bar high. However, if this is a sign of the quality to come then I can see this being a very successful line with a decent price point for this scale and quality if it continues in the same vein. This is highly recommended, especially if you are a fan of the genre and it's a must have.

Before you go, I just wanted to show you the excellent studio box art by Marc Masclans that Armando was kind enough to send us.

Aly

SCULPTED BY

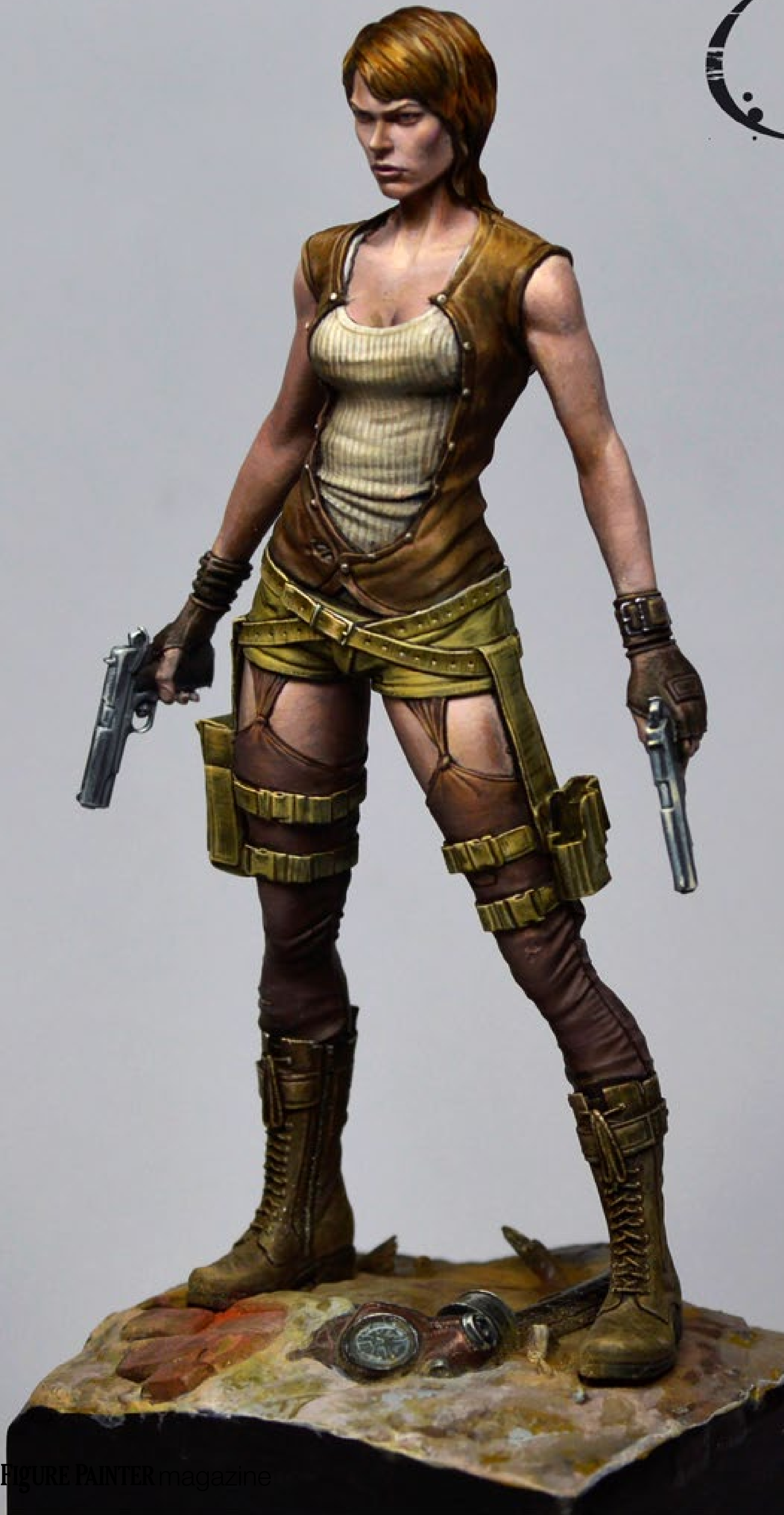
JUAN M. PUERTA

PAINTED BY

MARC MASCLANS

BLACK VEIL MODELS

75 MM



PAINTING COMPETITION

in colaboration with

Pegaso Models

Here at Figure Painter Magazine, we are very proud to announce our first miniature painting contest, with the exclusive collaboration of Pegaso Models s.r.l. This contest will offer you many surprises.

Talking directly with the Pegaso staff and their representative Pietro Balloni, we strongly believe that not only new and recent miniatures deserve a "modern style" painting, but also older models can be the subject of new painting interpretations. I personally believe that "painting styles" are of their times; what we consider beautiful now may not be considered the same in the future, because we will see it differently. Even though we still consider them of value, we will view them contemplating new factors, such as new ways of interpreting materials or lights, etc.

Very often, we form our opinion about a miniature only by seeing its painting (mainly box arts), so if we look now at old models and consider many of them as not worth our time because they are "old style". Painting styles are a focal part of the ongoing changes in our hobby, so it's easy to have this opinion looking at 5 year old models, or maybe 10 or 15. While that could be right about painting in many cases affecting our judgement, the sculpt can still be as enjoyable as the most recently arrived on the market.

So, what's the challenge?

It is simple— let's pick up some old models and paint them again using new techniques and see how different the look. Looking at the whole Pegaso Models catalogue, you can see there are all scales and genres of models to choose from. Some miniatures are older than others, but if you spend a bit of time reasoning, what you can do with them now? You will find a lot of nice ideas!

The Prize's

This is a contest after all so you guys need to win something...each winner will receive a voucher to spend in Pegaso Models store:

1st place: 150€

2nd place: 100€

3rd place: 50€

Figure Painter Magazine's staff will select a few other winners among those not chosen by Pegaso who will receive a 12 month subscription to this magazine... What do you think about this special award?

Pegaso Models wants to raffle off another very special award: if there are enough high quality models, the winners will see their models and their names printed on the boxes for retailers referring to the miniature they have painted and publish their miniatures as alternative box arts on their official page.

This should spur you into giving your best effort! This is a great chance for hobby painters to have the spotlight on them and open the way for future collaborations with Pegaso... do not underestimate this contest!

How do you enter?

It is easy. You simply have to take at least 4 photos of your model, obviously using the highest quality as possible with a neutral background. High quality photos allow to jury to better see your model and consider the publication (always remember the side award!).

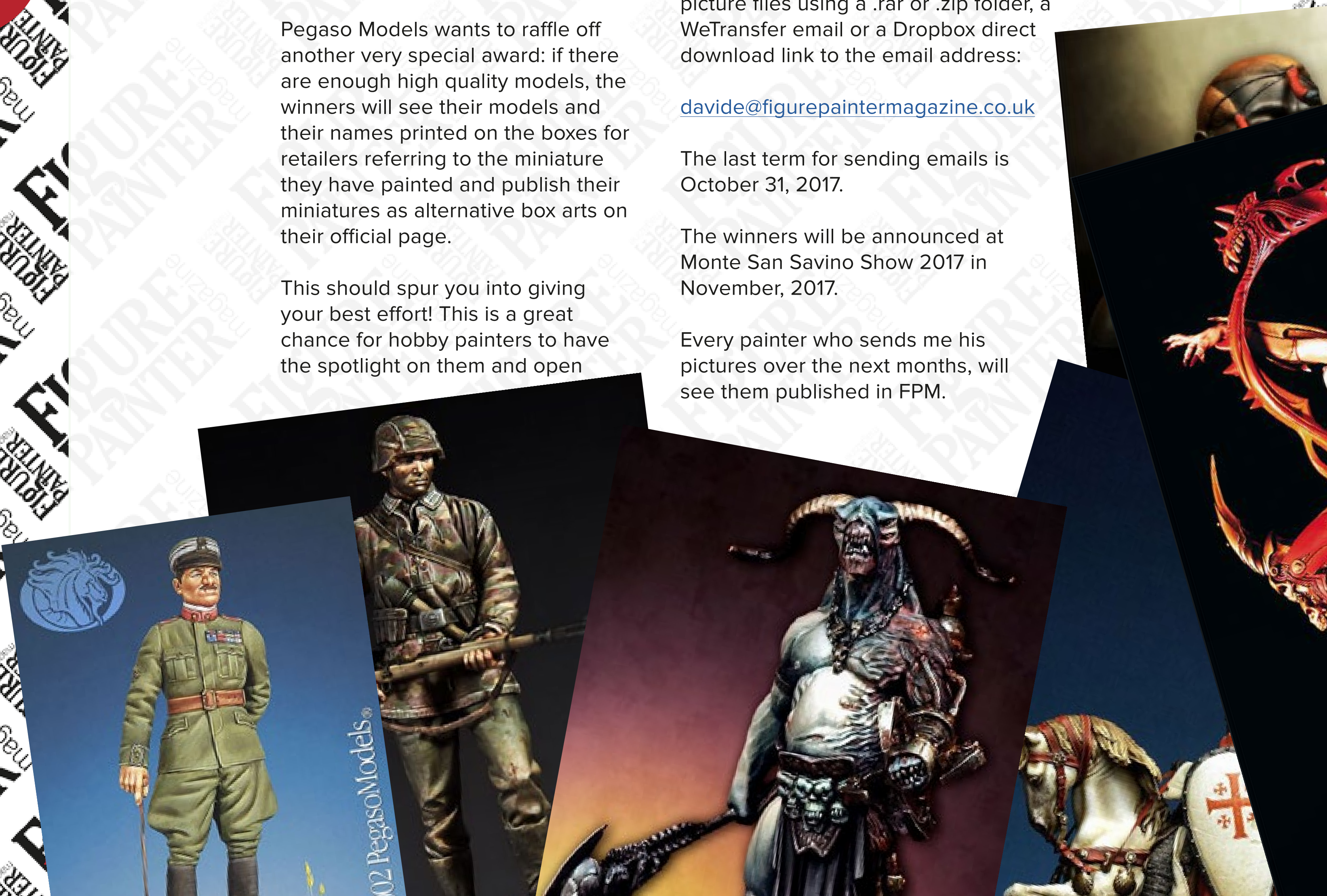
We suggest that you shoot the first photo as the main view, then 2 or 3 more side views, and if you can 1 or 2 detail shots, then send the raw picture files using a .rar or .zip folder, a WeTransfer email or a Dropbox direct download link to the email address:

davide@figurepaintermagazine.co.uk

The last term for sending emails is October 31, 2017.

The winners will be announced at Monte San Savino Show 2017 in November, 2017.

Every painter who sends me his pictures over the next months, will see them published in FPM.



The Rules

Well, it is a competition after all. ☺

- Pegaso Models staff will do the judging; no external judges are allowed.
- There will be no distinction between Standard or Master Class, Historical or Fantasy Category. Painting is a joy, so this time there will be no boundaries, but only 3 sections to give as many awards as possible:
  - Miniatures, all scales, all genres
  - Mounted miniatures, all scales
  - Busts, all scales, all genres
- For each category, there will be only 1st, 2nd and 3rd place.
- There is no limit to the number of models anyone can enter in the contest.

Regarding the side award, you need some very important information.

- If the subject allows it, the painting interpretation is open. You don't need to copy the original scheme of colours in Pegaso's box art. So pay careful attention to the model's name!
- No conversions are allowed. You have to use the model kit exactly as it comes from the box.
- Adding items not included in the box is not allowed, including a scenic base or scenario. Think of it as how you would paint a box art: it must represent what a customer will receive buying the model.
- Entered models must have never been seen before, so don't use your old painted models... We will check carefully and will disqualify miniatures if they have been seen previously.
- Note: If there are not enough models entered in each category (at least 10), we will be forced to unify the categories and there will be less prizes to give. Pegaso Models staff's decisions are final and if they do not consider the entering models at a good enough level, they reserve the right to not give all the awards.

Now it's time to choose your models and paint. Good luck everyone and have fun!

Unboxing

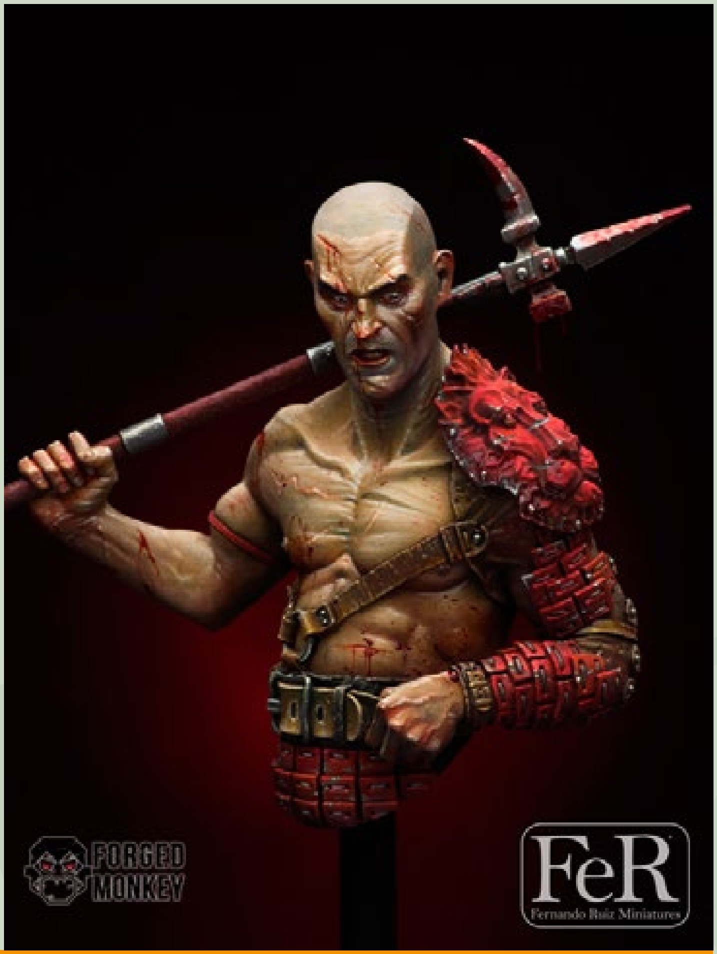
By
Michael Klieman

Details

Price:	€45
Scale:	1/12th
Material:	Resin

Available from

ferminiatures.com



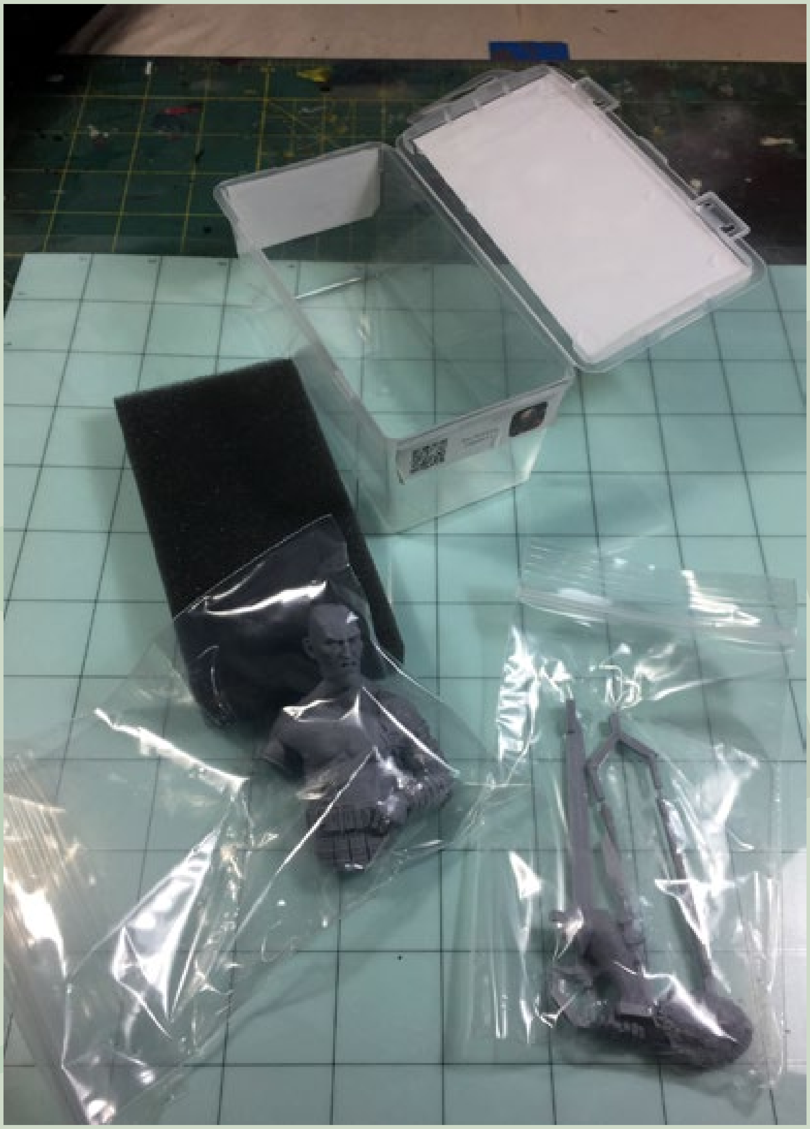
FeR Miniatures’ The Red Lion

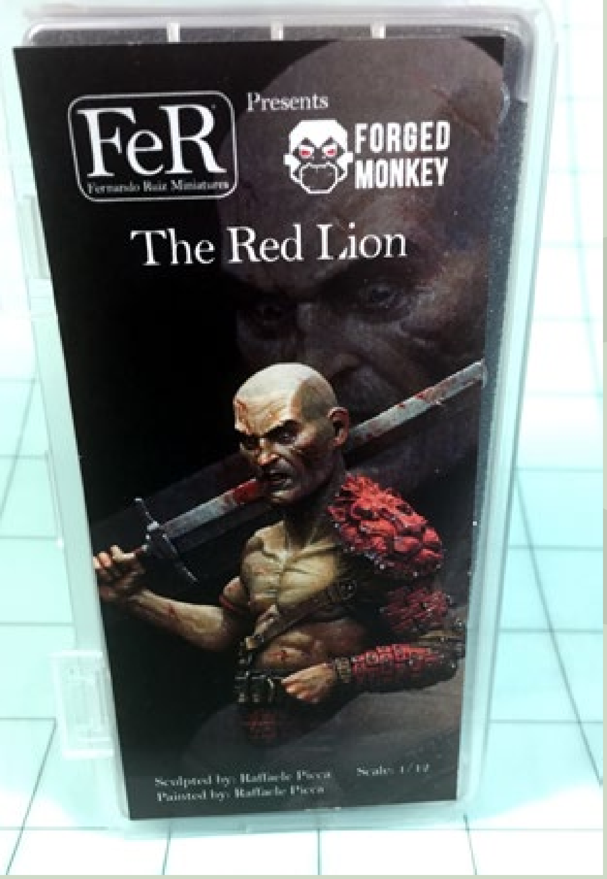
FeR®
Fernando Ruiz Miniatures

I was really excited to find out I was going to review The Red Lion, produced by FeR Miniatures and sculpted by Raffaele Picca. I really love this line of figures by Raffa, called Forged Monkey; I had just ordered and received copies of Mannaz the Rune Collector, Romero the Cat, and Ragnok Norse Orc Hero, so you know I am a fan. The Red Lion is a gorgeous sculpt with really high quality casting. Let’s take a closer look.

I really like the packaging for FeR Miniatures. It consists of a small plastic box with a sticker of the box art image on the outside. The pieces of the figure are in a clear plastic baggie, and the extra space in the box is filled with a protective chunk of foam. The packaging is minimalistic, but sturdy enough to protect the figure. It also happens to be the perfect size to be re-purposed for other hobby uses. Personally, I don’t need a fancy package to convince me the figure is worth the money I spent. The quality of the figure should speak for itself, and the packaging should protect the figure. It’s attractive, protective, and re-usable.

This sculpt is different from the heroic figures that we often see in fantasy miniatures: perfectly shaped, young, and beefy. Figure companies are producing more and more figures that oppose this cliché, and The Red Lion is one of the best examples. He looks tough and wiry, with numerous marks and scars from past battles. He’s got a nasty look on his face that suggests that he’s on the verge of committing some heinous, violent act against a deeply despised foe. It’s a wonderful, characterful face that a skilled painter can really bring to life.



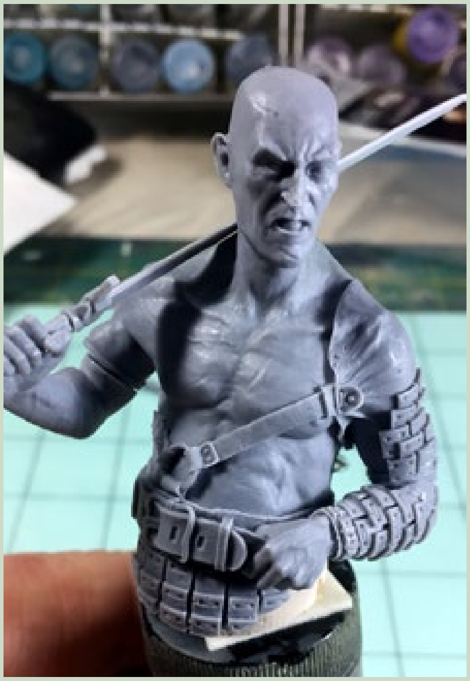


When I pulled the figure out of the box, I was blown away by the quality of the sculpt. It's sharp and detailed, with interesting textures and smooth lines. The detail in his face is incredible, with lines, wrinkles and scars, giving him all kinds of character.

His wiry torso shows the history of his previous battles. He has some interesting raised scars, a couple of shallow wounds, and deep scratch or two. The raised scars are interesting, as most sculpts only model wounds. The fact that he has healed scars not only gives him character, but suggests a long history of violence, which makes the figure even more compelling.

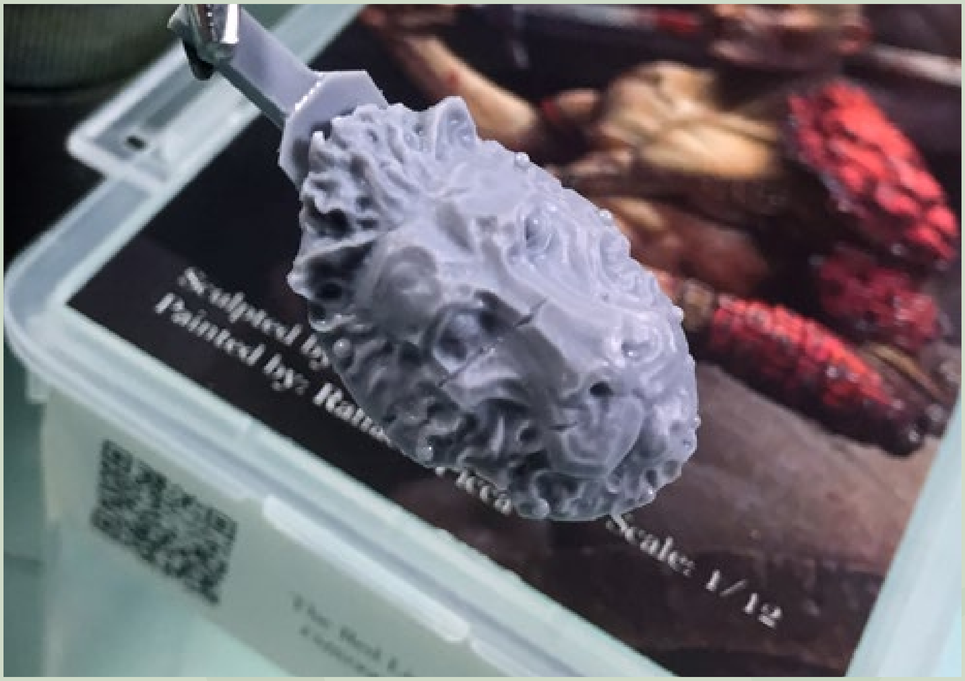
The Red Lion has a couple of straps, one across his chest and a belt around his waist. They are sculpted cleanly, which might seem to contradict the amount of damage this character has gone through. It's as if, after years of battle, he's just got some new gear. That's OK, though; the sculptor doesn't have to supply every detail. Most of us would prefer a smooth surface to work with, so we can apply weathering and damage with paint.

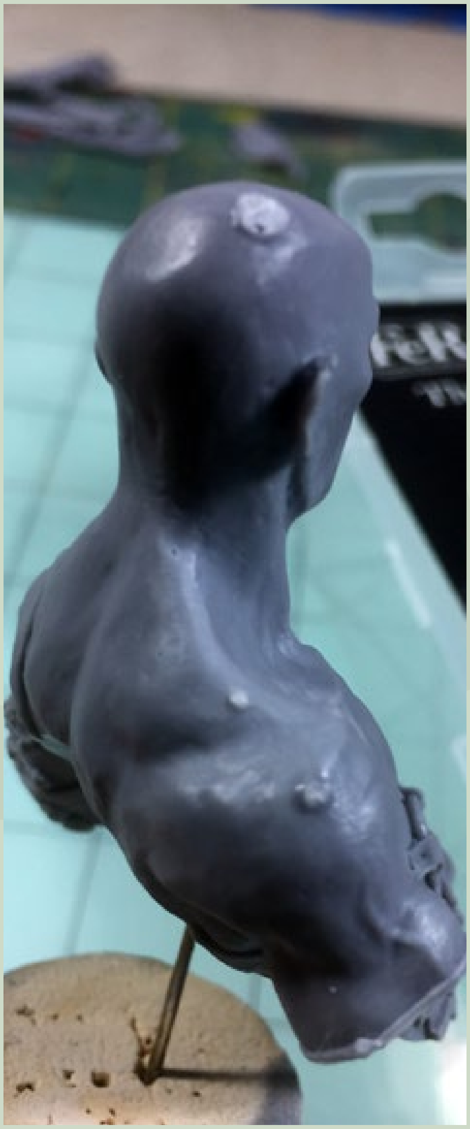
The figure has some interesting scale mail covering his left arm and below his belt. These small plates are sculpted very cleanly, with visible cords attaching the scales to the leather underneath. This is a

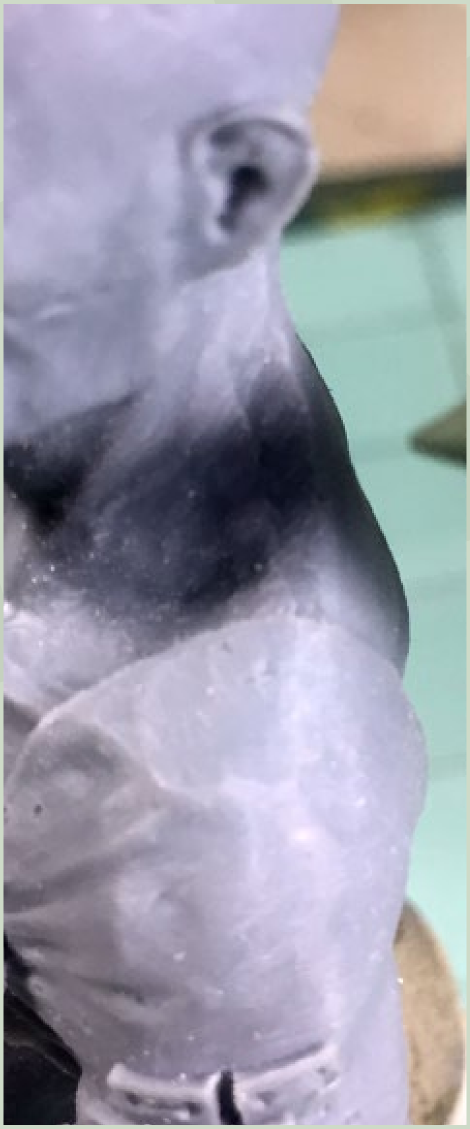


unique type of armour that I haven't seen before on other sculpts, and it looks great. I think the scales will be fun to paint; I can imagine some awesome NMM or TMM really bringing those out.

The Red Lion also has a cool pauldron carved in the shape of a lion's face, which attaches to the left arm. Interestingly, this piece is optional, as the surface it attaches to is sculpted as leather, so if we wanted to use the face for something else, that would be possible. I wouldn't do that, but I wanted to mention it because this is a sign of the amount of attention that went into this sculpt: even parts that will be covered up are sculpted really beautifully.







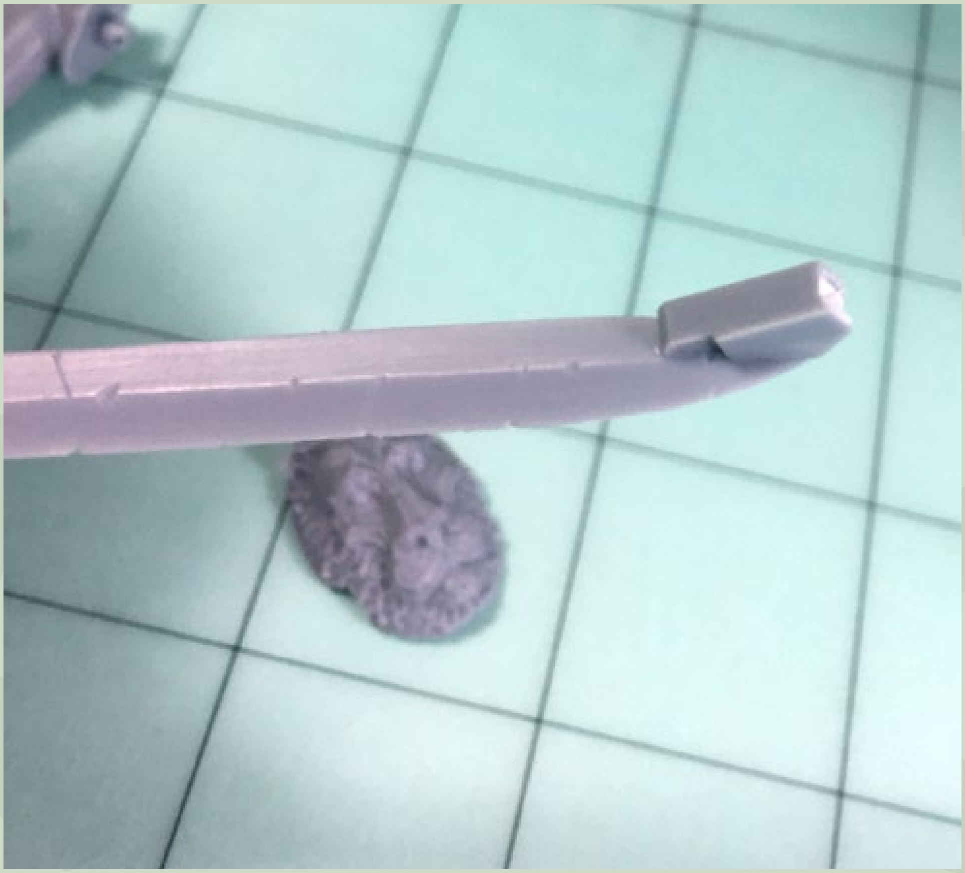
Lastly, one really cool aspect of this model is that there are two options for the weapon that he holds over his shoulder: a big-ass sword, or a big-ass spiked mace. They both look great when cleaned up, and the mace, which came in three parts, came together really easily, with big keyholes and surfaces for pinning.

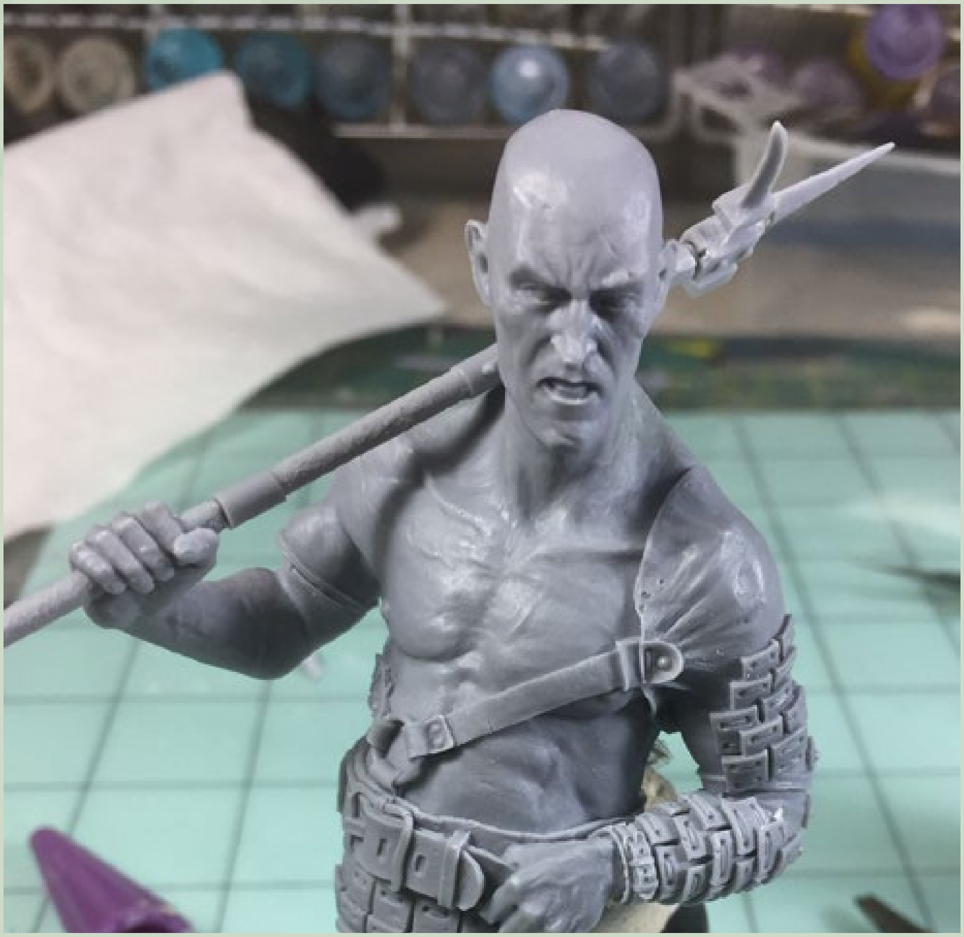
There were a few small issues with the cast, though these will be easy for an experienced modeller to deal with.

Initially, I was a little disappointed because there were major resin vent gates on the top of the head and two on the right shoulder. It seemed to me that a better place for these would be somewhere on the base or in the back of the figure. I know next to nothing about casting, though, so perhaps there is a technical reason why the vents are in such an obvious place. I had to do a little work to get the three tabs sanded down, but the good news is that they were not on top of any complicated textures that could be damaged by sanding; they were are all on smooth surfaces and cleaned up very easily with a superfine sanding stick.

I didn't see any major flash or other defects on the main figure, except for one mould line on the left side of the Lion's neck that was a little tough to get at, since it went through some texture and was in a convex shaped area. I was able to clean it up with my trusty Dremel and a jewelry polishing stick.

Perhaps the biggest problem, if I was to call it that, is with the resin vent gate in the sword. There was a big square chunk at the tip of the sword. I was nervous about cleaning this one up, because if I screwed it up, it would ruin the tip of the sword and it would be very difficult to repair. I was able to clean it up with few problems, though. I just treated it as a real blade and sharpened it as I would one of my kitchen knives, with the file on my desk like a whetstone, and moved the blade up and down, being careful to keep the correct angle. It turned out fine, as you can see.





There was one tiny bubble flaw on the Lion's left clavicle. It was easily filled with some Green Stuff; it probably took me less time to fill it and smooth it out than it did to mix the putty.

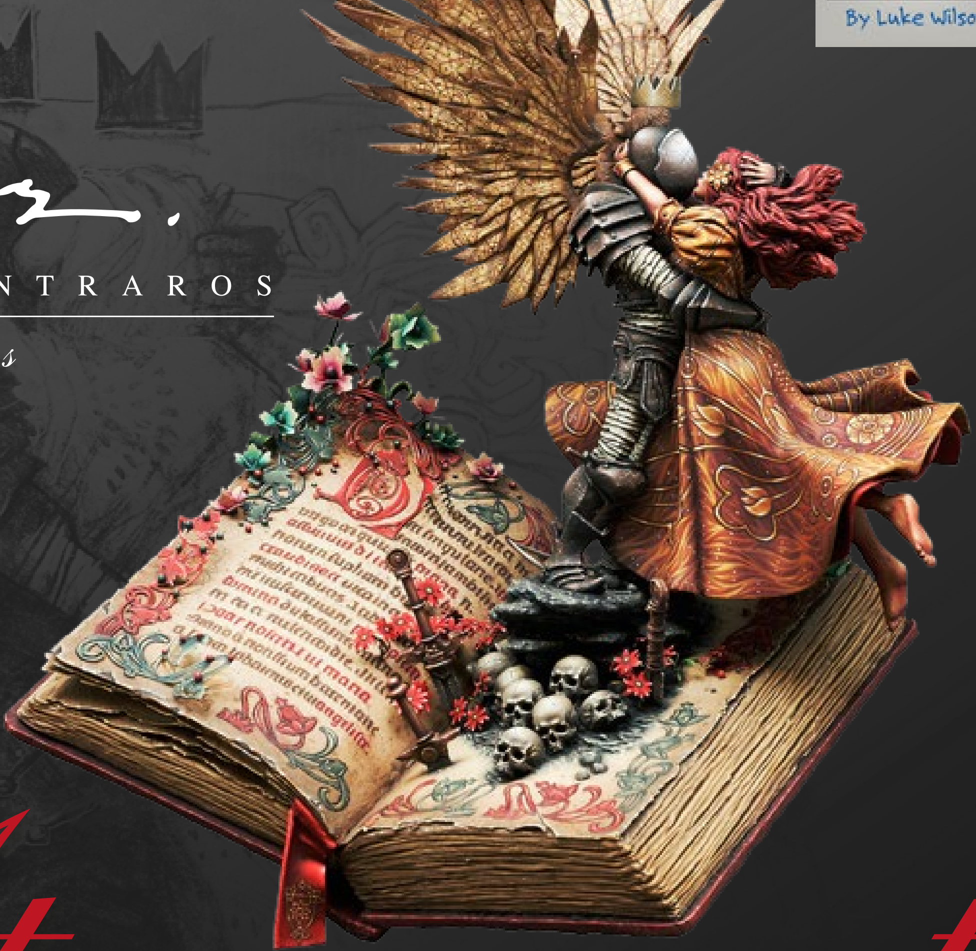
The model went together smoothly, and took me maybe 1 ½ to 2 hours to clean it up and get it ready for priming. This was a joy to do, actually, as anyone in our hobby knows already. It's a pleasure to focus in on a beautiful model and clean it up, making it pristine and ready to be painted.

The Red Lion by FeR Miniatures, sculpted by Raffaele Pica, is a gorgeous model with tons of interesting character and I strongly recommend you pick one up if you like unique characterful busts. Raffa's paint job on the box art is great and I'm looking forward to seeing what other artists will do with this figure.

inspiration

By Luke Wilson

MICHAEL KONTRAROS
collectibles



Atonement

This month I get to carry on my work with Michael. I wanted to explore more about not just him like in the Insight article, but this time concentrate more on his works; more of an extension of the Insight. This inspiration will end by reviewing his latest piece, Atonement. Anyway, not only have I got to speak to Michael about this amongst other things, I have also had the opportunity to speak to the concept artist, painter and photographer of this piece in the hope it will inspire more out there to pick up this piece and 'have a go' themselves.

Like many people out there, the first time I saw Atonement online I was blown away. Michael Kontraros had struck again, and once more produced something truly wonderful.

As you looked over the model, there wasn't one bit that wasn't just simply beautiful, from the lovely detail on the front of the book, to the exquisite detailing on those pages, through to the main subjects themselves. All, of course, brought to life in glorious technicolour by Kyriakos Simos, master painter and who has collaborated with Michael many times. It was sculpted from a fantastic concept drawing by George Dimitroiu.

Michael first told me he was looking at producing Atonement last year at Euro, but of course I was not to say anything as it was in its early stages and may not a happen. Being a piece that is so dear to him personally he had to have a hard think first if he wanted to do it, and then how.

So, let's go back and add to the fantastic Insight interview Michael gave in last month's issue of FPM.

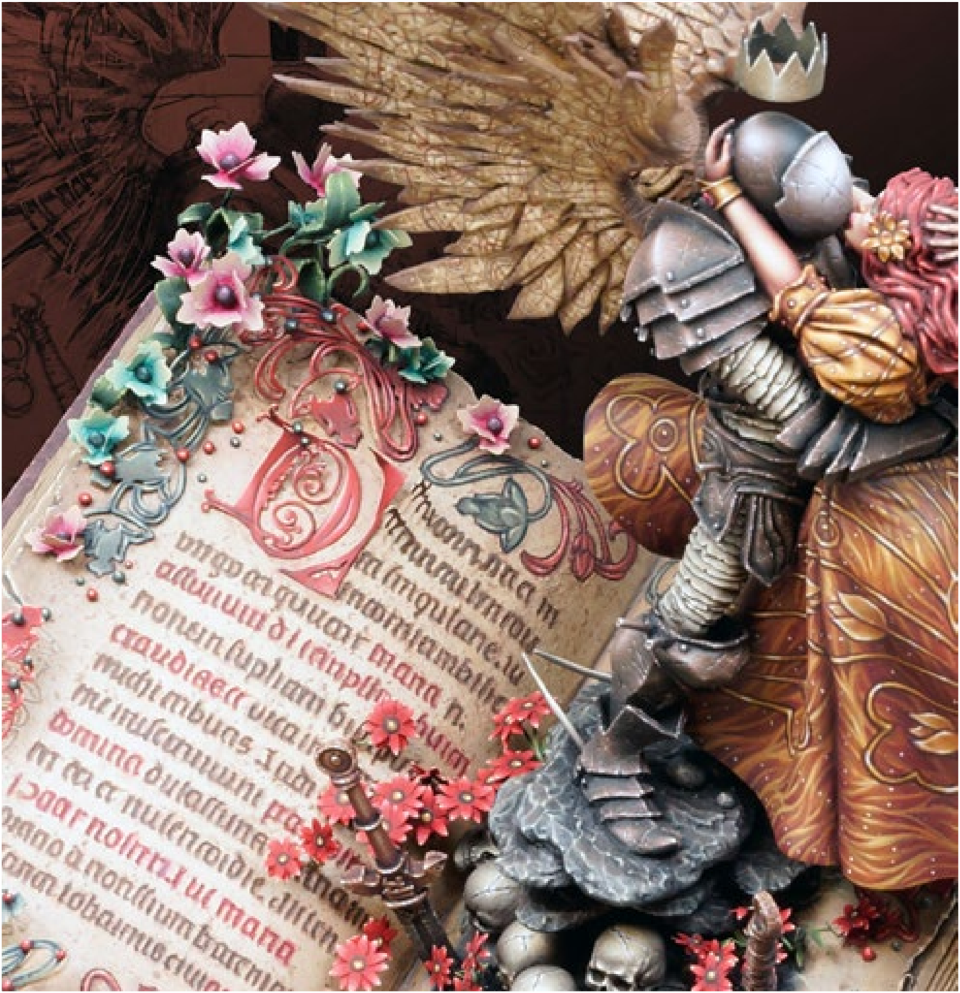
1. Can you tell me a bit of your background, where you were born and your early influences that lead to you sculpting.

I was born in 1980 in Athens, Greece. From a very young age, I was interested in fine arts and painting in particular. At the age of 15, I became fascinated with a diorama I saw at a store. That was my introduction to model building. After a couple of failed attempts at building dioramas I realized that this was not my thing.

The first figure fell into my hands when I was 16. One year and half a dozen figures later, I decided to get some milliput clay and try to sculpt my first miniature.

Already pushing 20, sculpting miniatures took up less of my free time due to my demanding studying schedule. Within the next 4 years I had acquired my Bachelor's and Master's degree (graphic design and interactive media, first class honors) from Vakalo College. I also took painting lessons and architectural scale model building seminars.

As soon as I finished my studies and upon my release from the army, I started my own business as a freelance graphic designer. Thinking ahead, I also put together a space that could be used as a workshop, so I can sculpt miniatures with no disruptions. This workshop became my hideaway!



The summer of 2011 had a life changing experience installed for me; winning a prestigious award at an international show (Swiss World Expo), despite the fact that this was my first attendance. That was the turning point for me. I decided to systematically sculpt miniature figures and two years after that, I started my own company dedicated to producing and selling figures for collectors and painters, "Michael Kontraros Collectibles" mostly for fantasy enthusiasts.

2. Why Atonement? What was your influence to do such a piece and what was the background for this? Can you explain when you came up with it—why, where and how?

The basic concept of this project is a love story that comes to life. Like every story or every book, it has a beginning and an end. I sculpted this when my story ended. It was a very emotional time and I could only work on an emotional project.

3. I see you have a new website, www.mkontraros.com. It's a lot slicker than the previous one. This one however doesn't just show your retail products, but has a great section on your scratch built works. Why did you choose to include those?

At my old e-shop you could also see the scratch built works. I do this because people know them... probably more than my commercial ones.

With the scratch built pieces I can really express myself... it is like an artistic getaway or something.

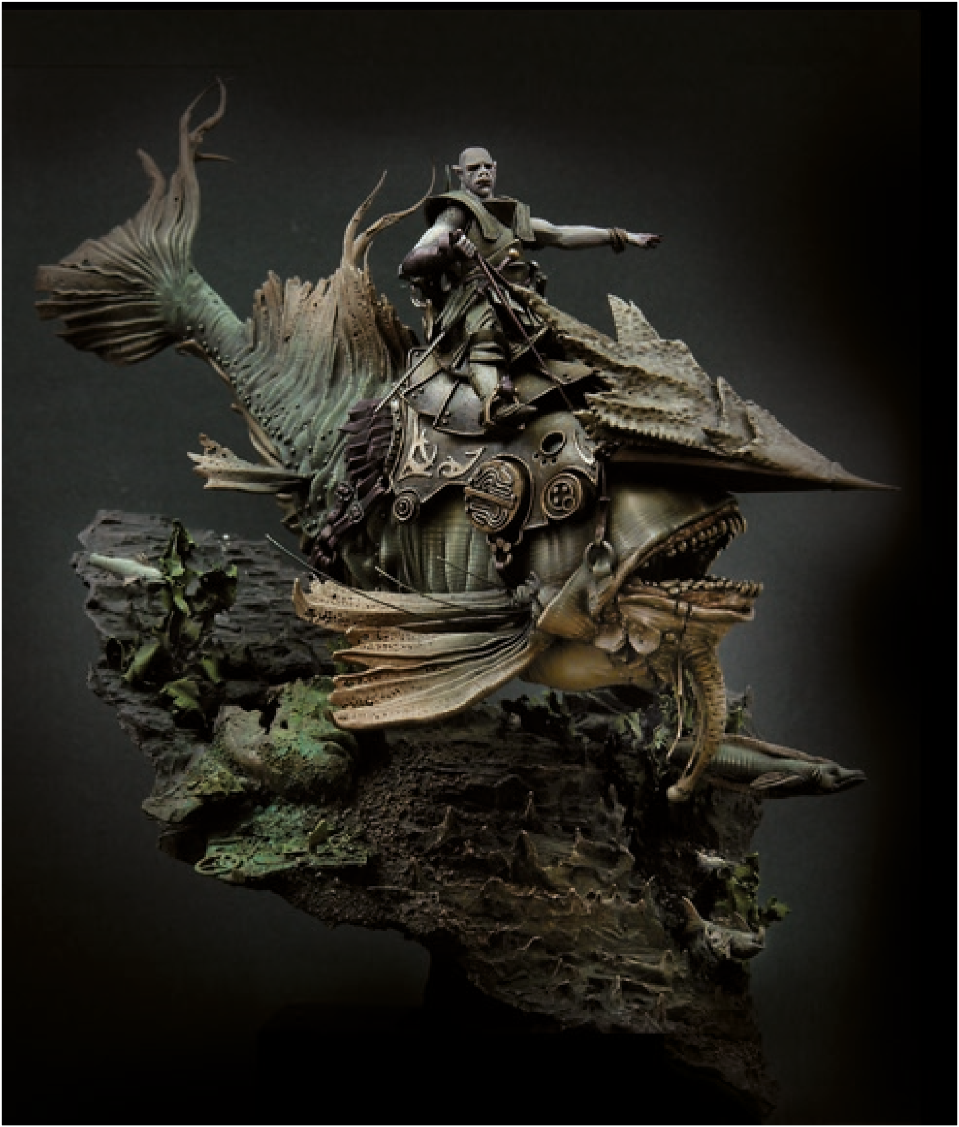
4. Let's stay with your scratch built stuff. I see you have chosen to put a few into production, so far Beauty and the Beast and, of course, Atonement.

How do you choose which ones, if any, go into production for the public to buy?

I just want them to be special projects, at least to me. If so, I would love to share it with the modellers.

5. Do you have any plans to bring any other scratch built projects to the public? If so, can we have an idea at this time?

Actually, I do, and you are the first to know. I am planning to release a book on how 'Leviathan' was sculpted and painted. It is going to be a book full of techniques, since it is the most demanding project I have ever sculpted. So, I had the idea to release Leviathan as a commercial piece.



This is extremely difficult, since the original piece is painted and con moulded. I decided to 3d scan it, print it, re-sculpt some parts and then release it, so the modeller will be able to buy the book and the figure if he chooses to.

6. Your work is truly inspirational to me and many others I would say. Who are your inspirations?

I am inspired by a lot of artists, movies, songs, even moments…the most important thing is to have your eyes open and watch the world around you ☺

7. OK, let's talk about the main subject Atonement. It is a big project like many others. How long did Atonement take from concept to finished article?

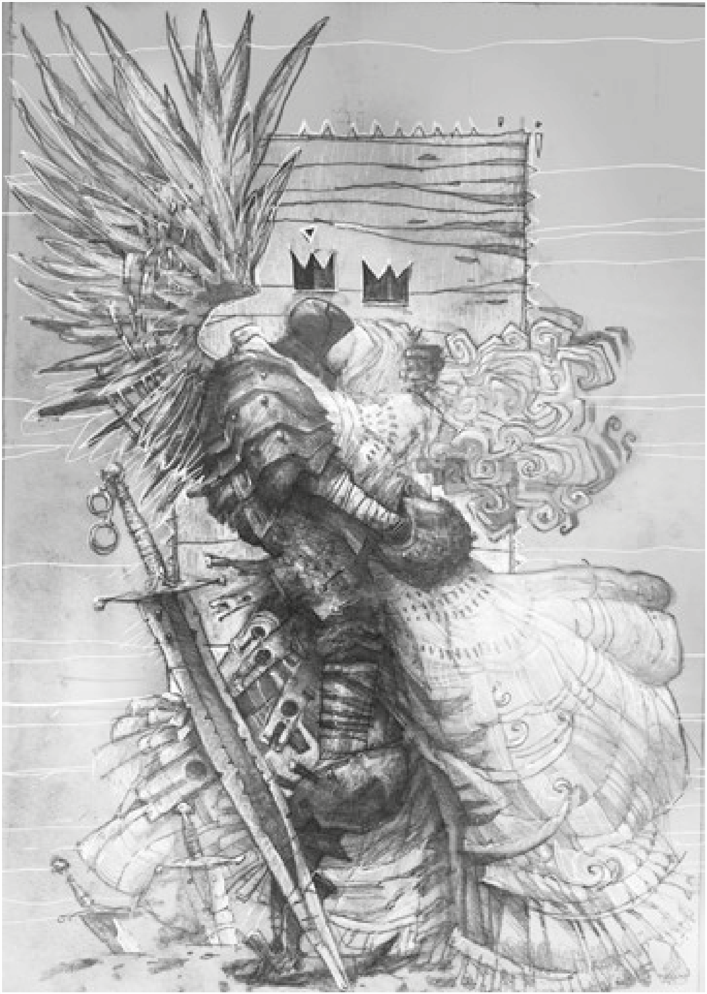
Oh, my god…It took me a lot of time, effort and money. LOL

The sculpting process took almost 3 months, painting process with Kyriakos almost 2 months and production process almost 9 months.

8. Did you come across any problems while going through this? If so, what?

A lot of them…everything was a problem, since I wanted it to be a top-quality release. The packaging, the foam, the photo etching, the laser engraving, the casting…there were a lot of difficulties.

9. The painter was Kyriakos Simos. How did your collaboration with him go? I mean did you give direction or give him free rein?



I always give direction to the painters I am working with. Of course, we discuss the project and I am always open for suggestions; after all, they are the ones who deal with colours.

The collaboration with Kyriakos was very good and I believe that someone can tell by seeing the final result.

Thank you, Michael. Leviathan! OMG that is one you will definitely see in a future FPM, readers. 😊

I also got to speak to the concept artist of Atonement, Georgios Dimitriou.

Can you tell FPM about the concept art, please? I gather it was a bit different than the usual concept art.

Hello. Yes, that was something that I was going to mention: the original art was never meant as a piece of concept art and was never actually 'commissioned' in the usual sense. It's rather a piece of art that MK had discerned for a number of reasons… this was part of a series of images on a sketchbook I kept as a visual journal through a rather tough period of my life a few years back.

It's drawn in pencils and then mildly detailed digitally, nothing really elaborate.

Thanks, Georgios, for that. It seems it spoke to you both in similar ways. I am very glad you allowed Michael to realise the concept.

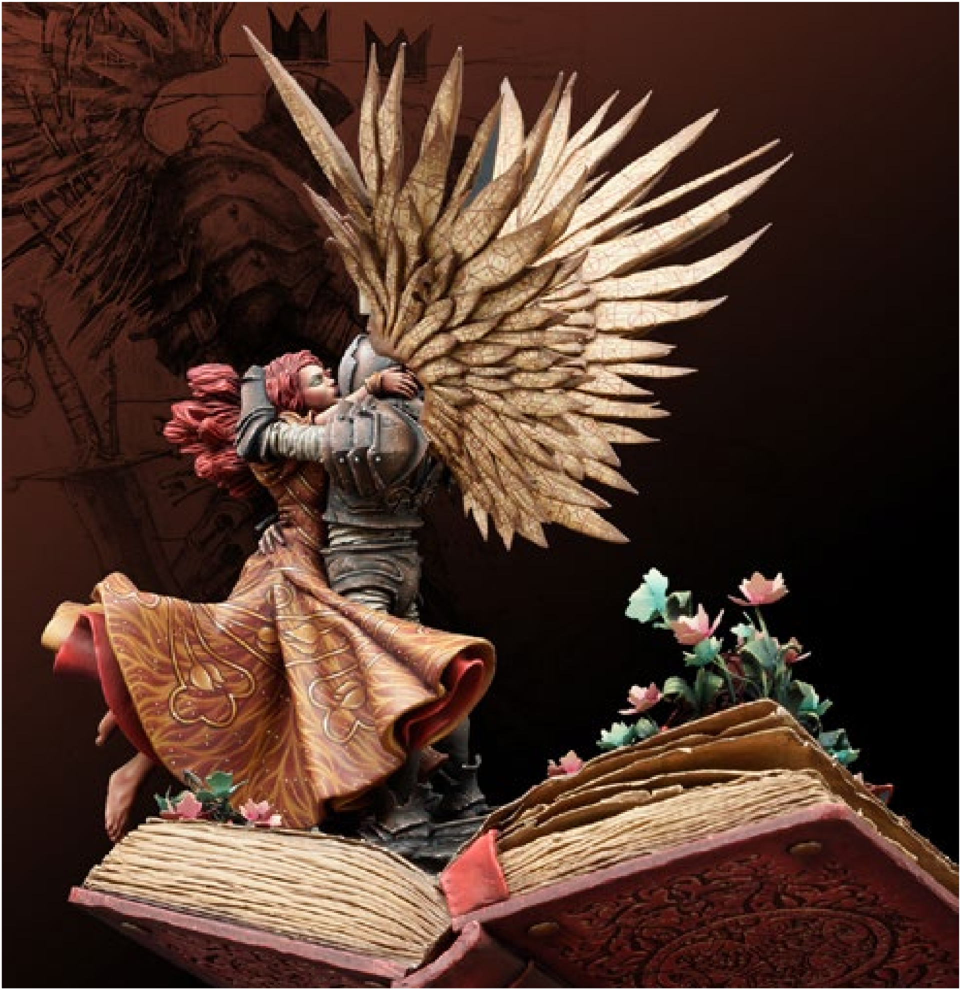
I was able to get a rare moment of Kyirakos's time to ask just a couple of questions.

1. Can I ask what your inspiration was for the painting of the piece? Were you given direction or given free rein?

I don't consider that inspiration strikes at every piece you see immediately, at least as a whole. You may find some parts or areas on a particular piece are interesting, but that's it. It's the way you execute the rest that you may not find of less interest to present the things you really like on a piece. As for that particular model, it had strong and clear references to dramatic romance lore and fairy tales, so it was not that hard to catch the content of it. With that, the process continues how you perceive that particular content as a person and how to translate it in the visual language. I wouldn't say that I

MICHAEL KONTRAROS

collectibles



was given direction, rather than suggestions that I take in mind. That's tricky because in theory some things may sound good but they don't work in a practical level, so I have to drop them. However, if a good idea works or I can't come up with something more interesting myself, I follow it.

2. When you see this piece what does it say to you?

Once I finish something, even if I'm pleased with the result overall, after a little while the things that could not be made better don't let me have a subjective opinion of it which is the way the viewer usually deals with an image at least on a first level. Apart from that, (as it should be) you try to project an image of yourself in everything you create, so when you make an honest dialogue with your work after its finished the only thing you try to understand the state of your own self at that point.

3. And last but not least. Atonement has been so successful at shows; how does that make you feel and what do you think is next for you?

Well, success in shows is always a nice feedback. It's an indicator that you made something interesting and it helps a lot to push yourself and try harder to become better. I consider this particularly huge success definitely a threshold on my course as a miniature painter, but I'm not going to stick to it and simply move on and do what I love to do.

Thank you, Kyriakos. It's great to have the painter's point of view.

Not to rest on our laurels, we got one last bit. I got to talk to Stelios, the owner of the Scale Model Handbook series who is also a friend of Michael's and did pictures for not just Atonement, but many of his other works for Michael's new website.

Hi, Stelios. Again thank you for your time in talking to us. I, like many others, struggle with taking pictures of small projects; now Atonement, this is one big piece. Can you tell us a bit about your process and any difficulties you had to overcome taking the fantastic pictures we see online of this piece?

I used the biggest aperture of my Sony SLT-A65V (20MP) with my 35-135mm big lens. It was difficult because of the depth of the field! The dimensions of the whole scene are big like a small diorama, so I needed good lighting and the biggest f stop on my camera, too. Other than that it was shooting as I normally do, being mindful of capturing all the detail I could.

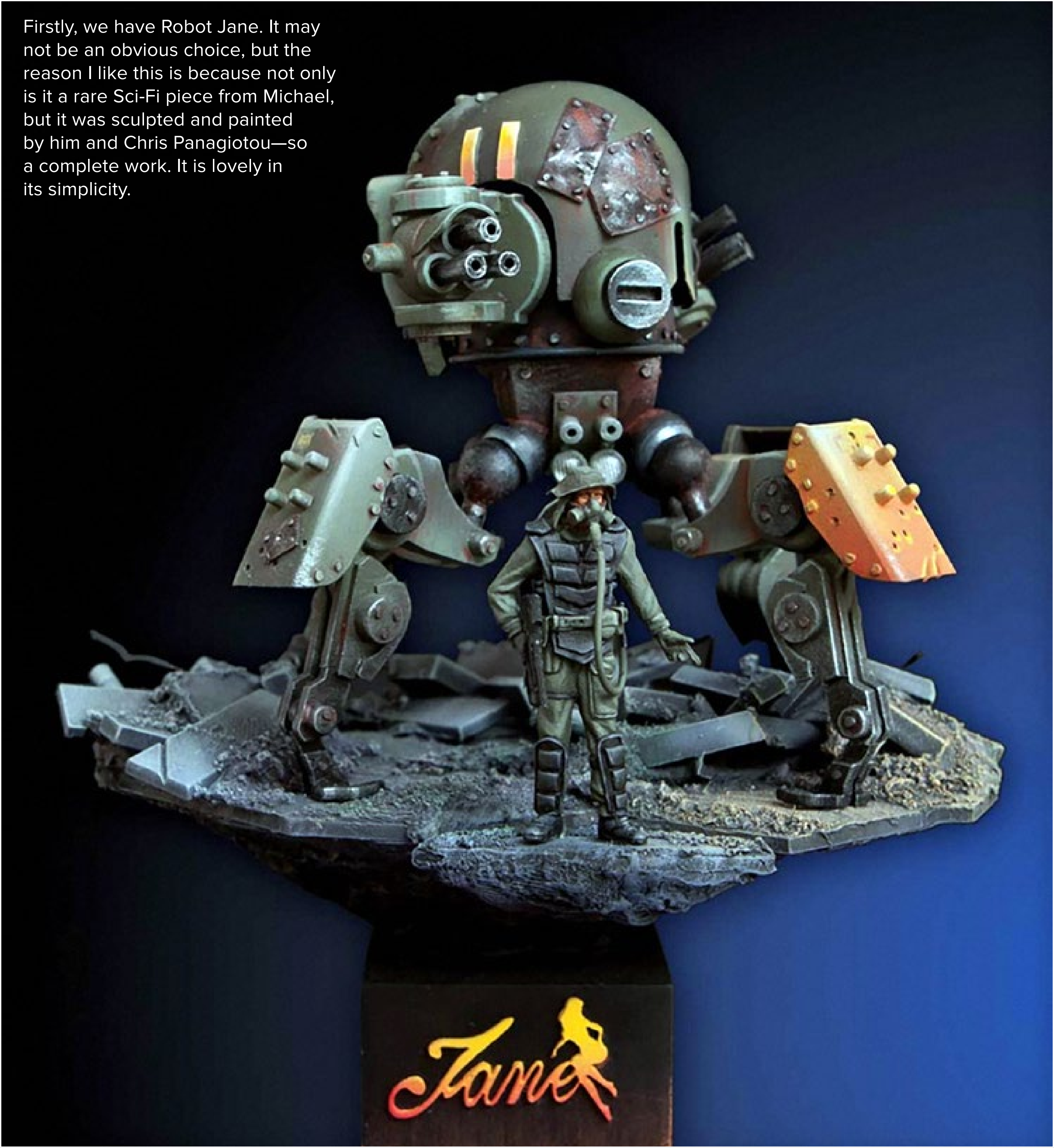
It is really an impressive piece and a unique model. I think one of the most beautiful in commercial casting. Michael did a superb work as always!

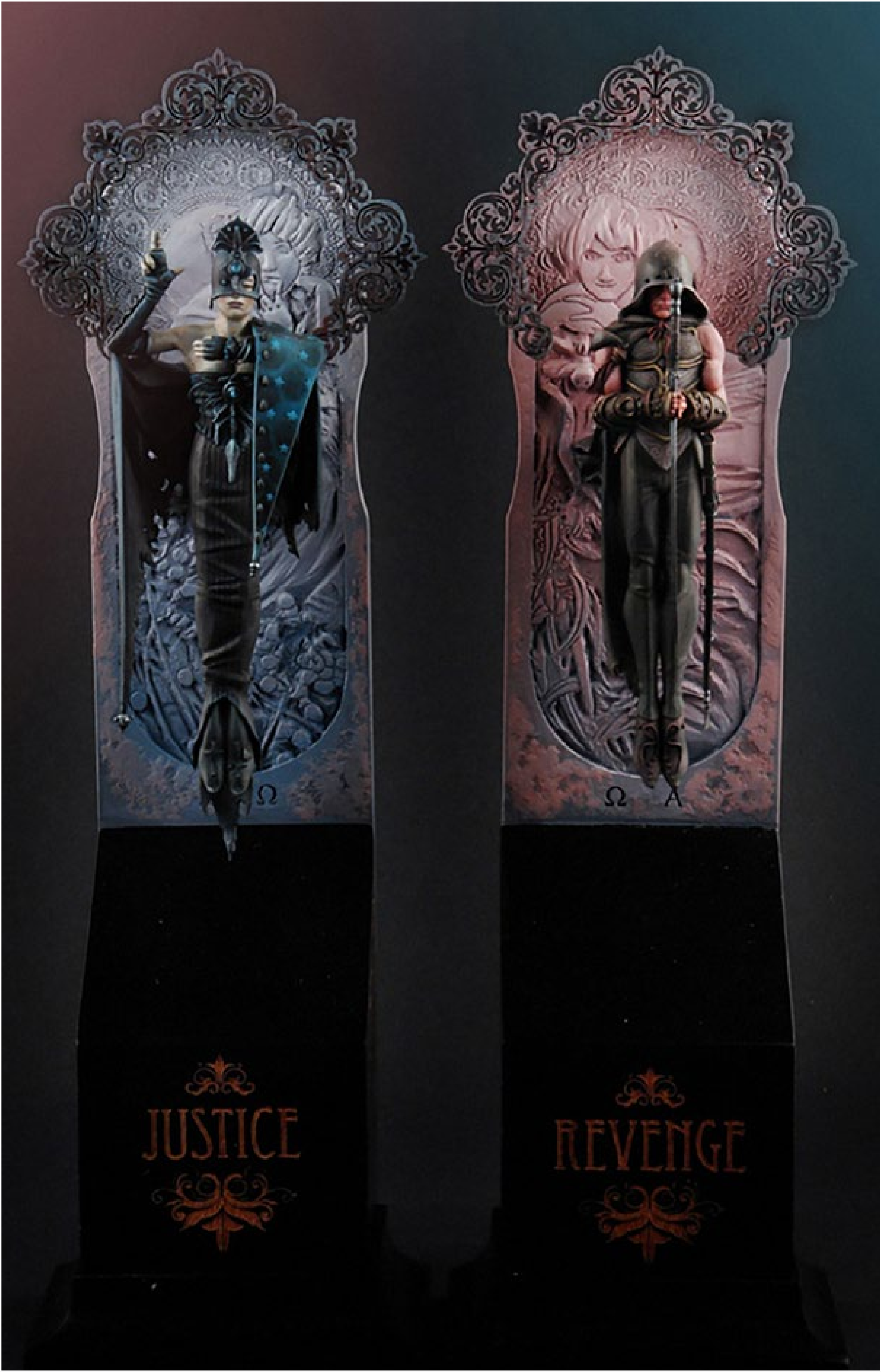
Thank you, Stelios.

The Journey to Atonement.

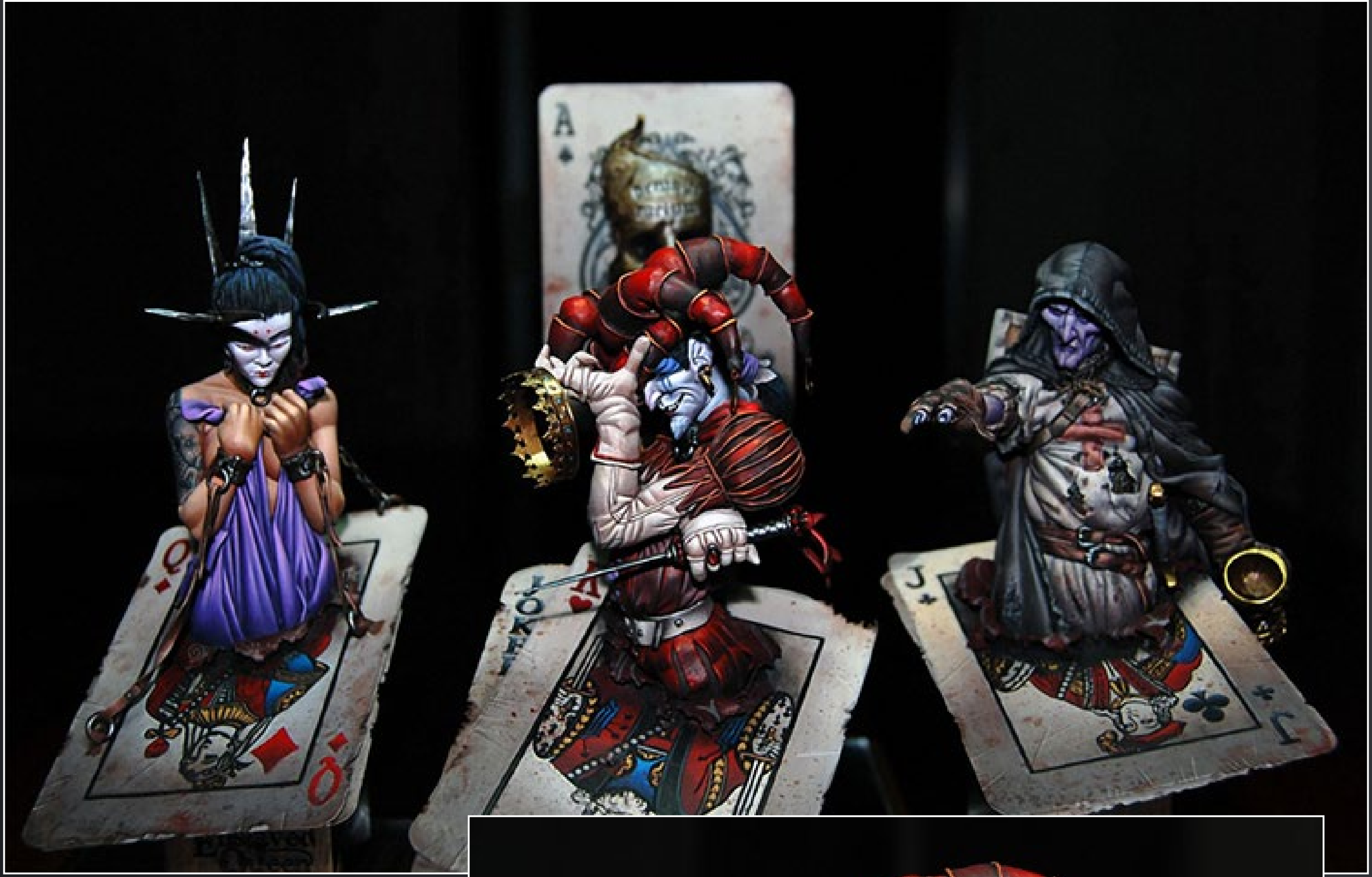
Before I take a closer look at Atonement, I would like to show you some of my other favourite pieces from Michael and try to get across to you why I find them so inspirational.

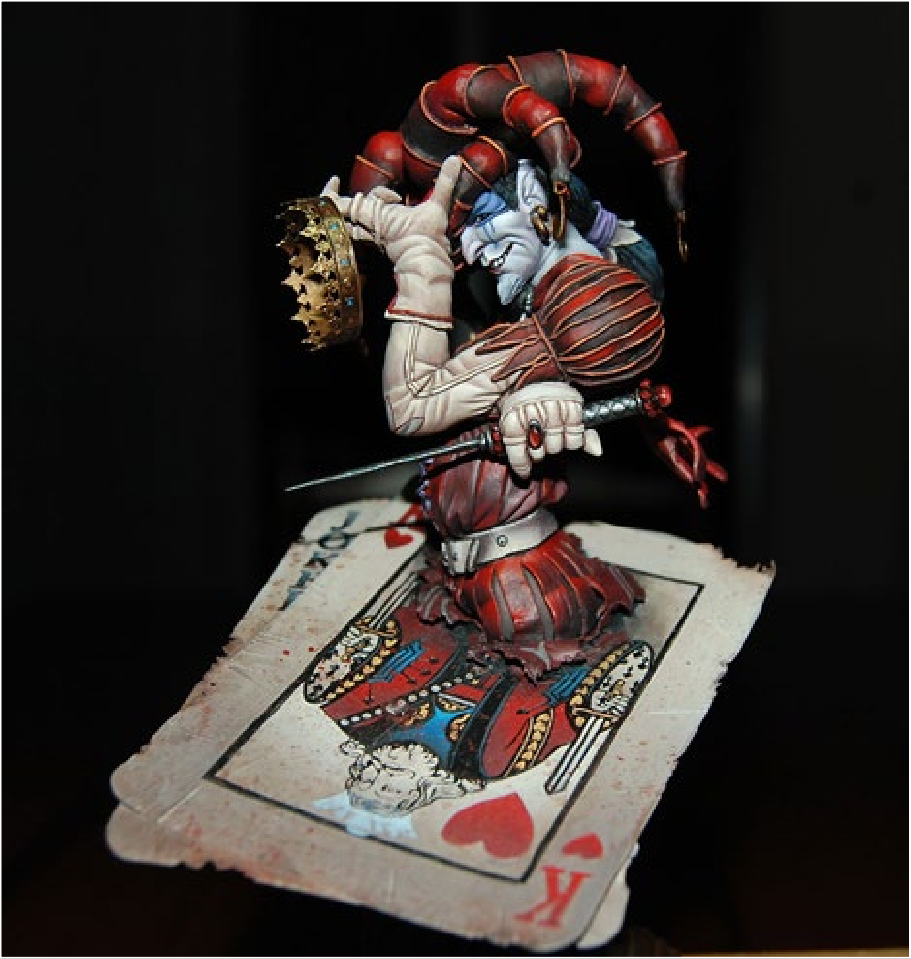
Firstly, we have Robot Jane. It may not be an obvious choice, but the reason I like this is because not only is it a rare Sci-Fi piece from Michael, but it was sculpted and painted by him and Chris Panagiotou—so a complete work. It is lovely in its simplicity.



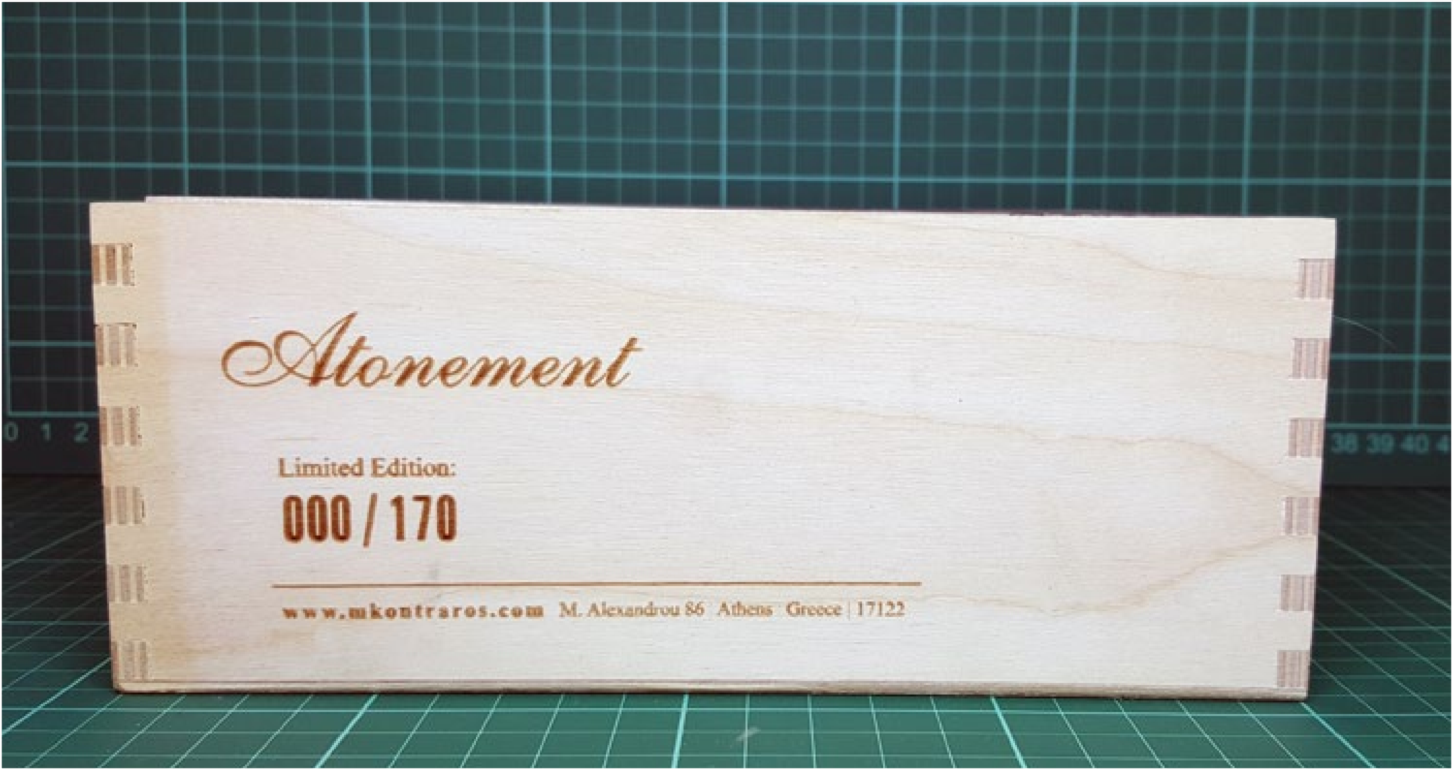


Next, we have Justice and Revenge, sculpted by Michael and painted by Chris Panagiotou. I think the characters of the study are perfect in their vision. You get the sense of what they are from their demure posture and the colours used. It is again simple, but lovely to look at.





Lastly, now this was hard, but my favourite piece Michael had done prior to Atonement was Deck of Cards. I want to include that as it was not only my first introduction to Michael's work, but it is simply stunning. The characters are so different, but you can see exactly what they are. It's the clever touches that make it for me, for example. The King is Dead character holding the crown and is ominous by its absence from the card. Brilliant!


Atonement
Limited Edition:
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www.mkontraros.com M. Alexandrou 86 Athens Greece | 17122

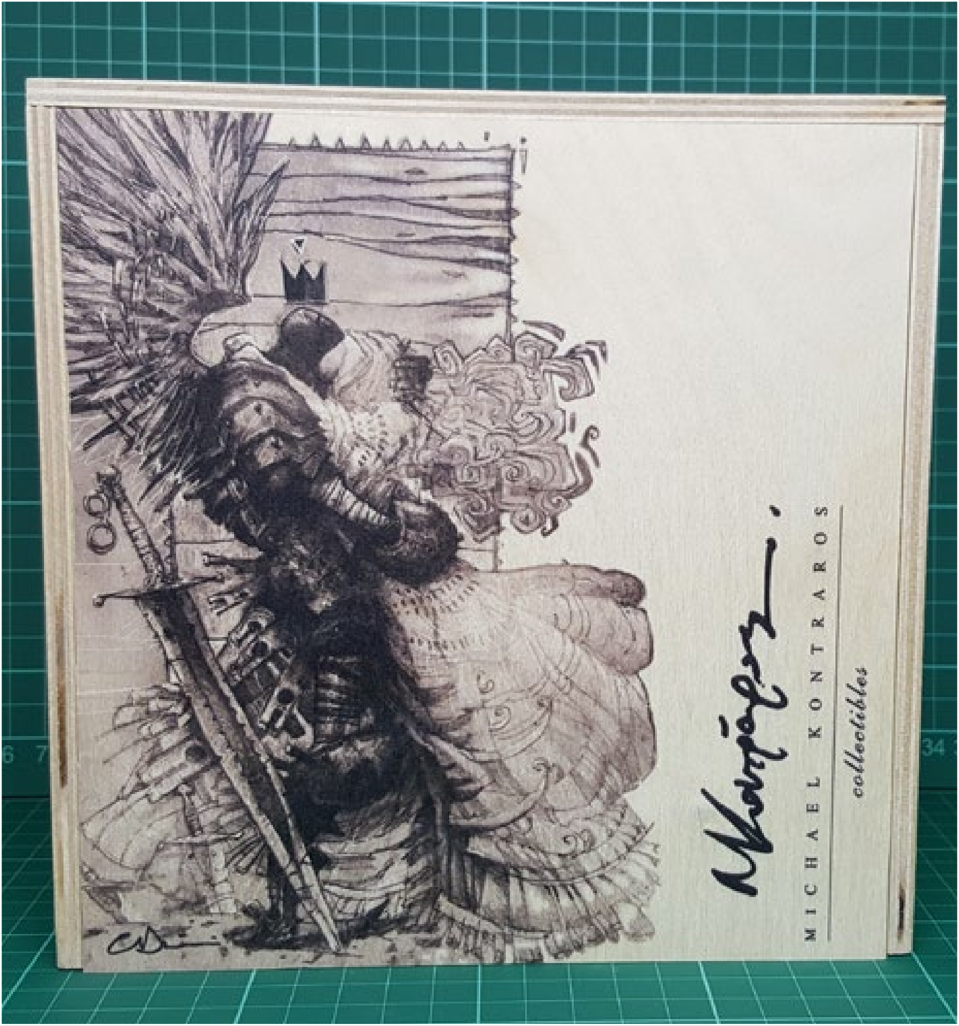
The Review

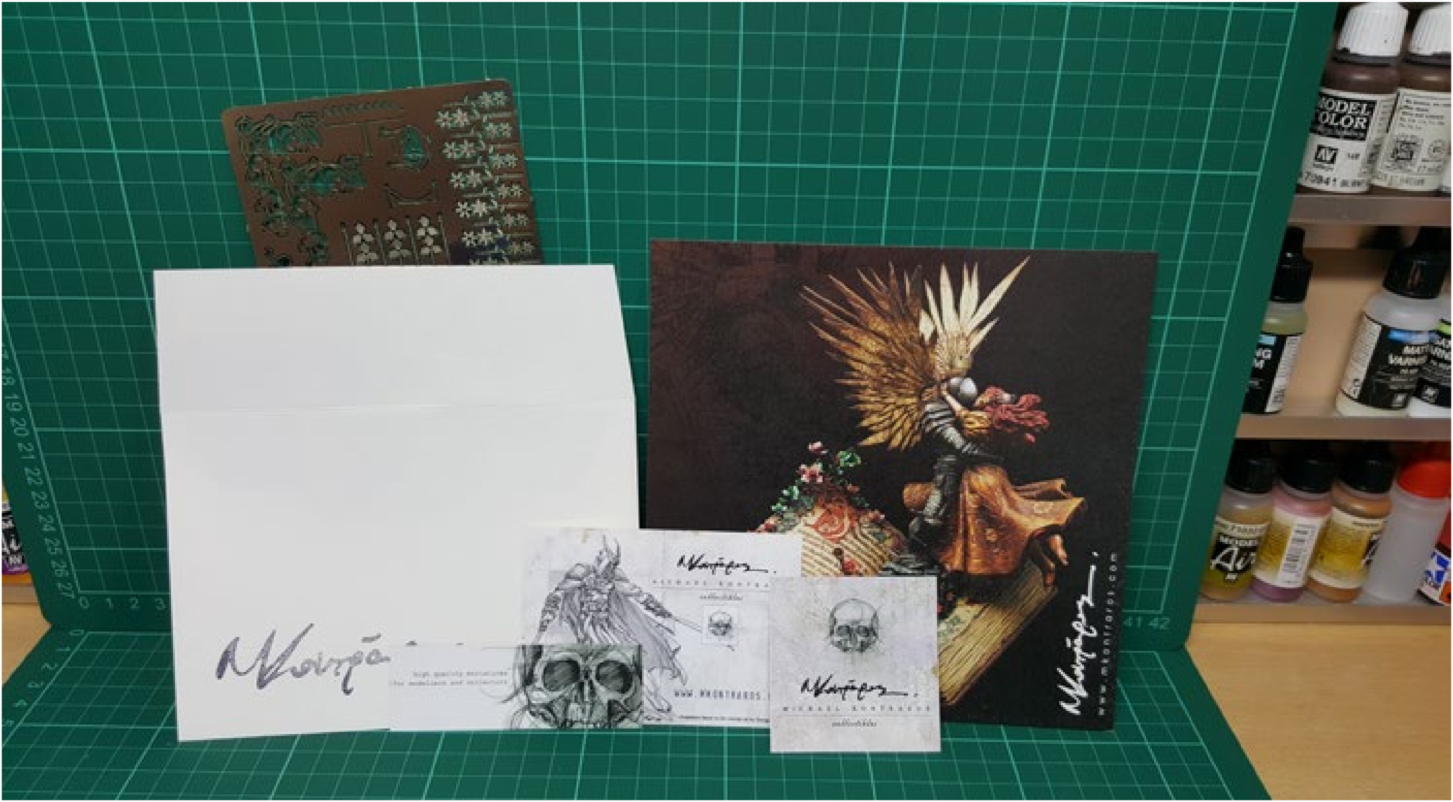
Now it's time to 'unbox' this beast of a release.

I'm not going to give you a history lesson here, as any quick search on Google will give you the meaning of atonement. After a massive amount of information and general 'fanboyism', ☺ I think you deserve a no fluff raw look at this release.

I spoke to Michael and he said there are 10 pre-production copies which exist. 8 of these were given to the people involved in bringing Atonement to life, plus 2 review copies, one to a blogger and one to FPM. These are all numbered 000 and are not part of the limited run.

When I first opened the cardboard package that arrived, I saw a beautiful laser etched detailed box. From the onset you know you are getting quality. As said, you get the laser etch detail of the concept work from Giorgos, and on the side you will have a number. As I said, this was numbered as 000/170.

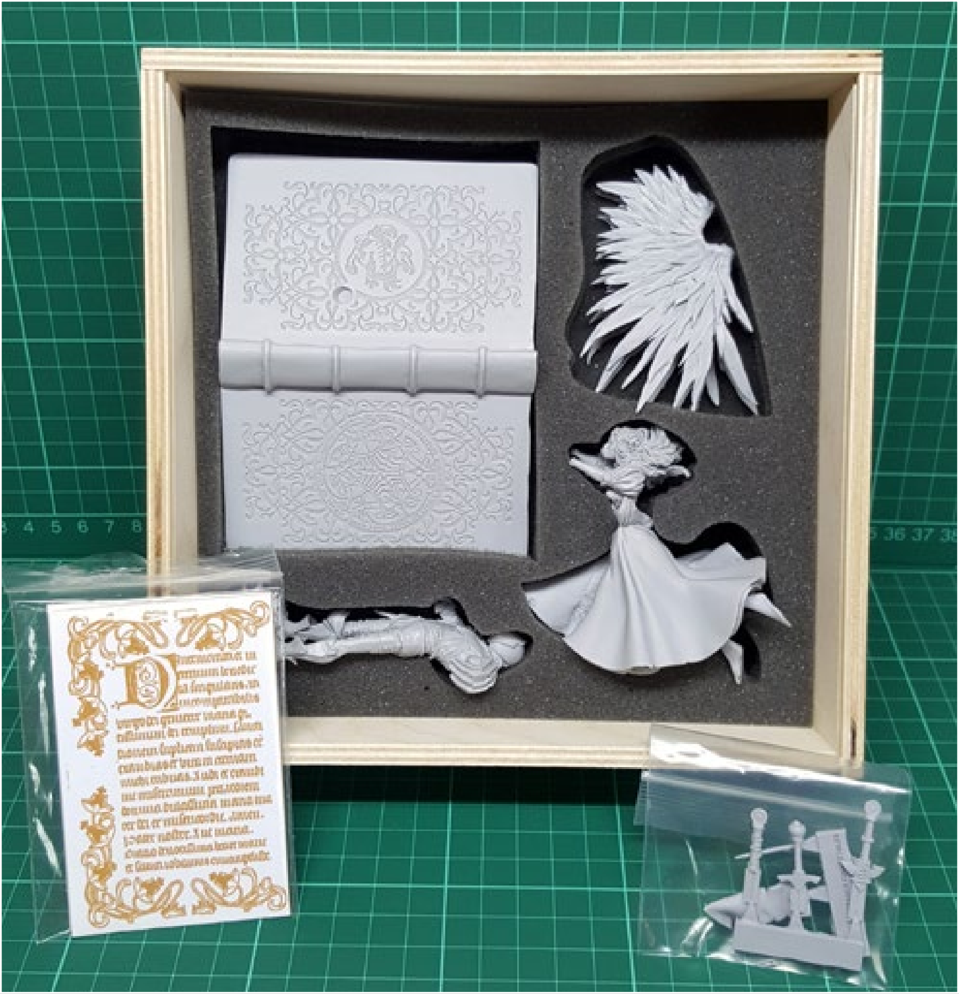

MICHAEL KONTRAROS
collectibles

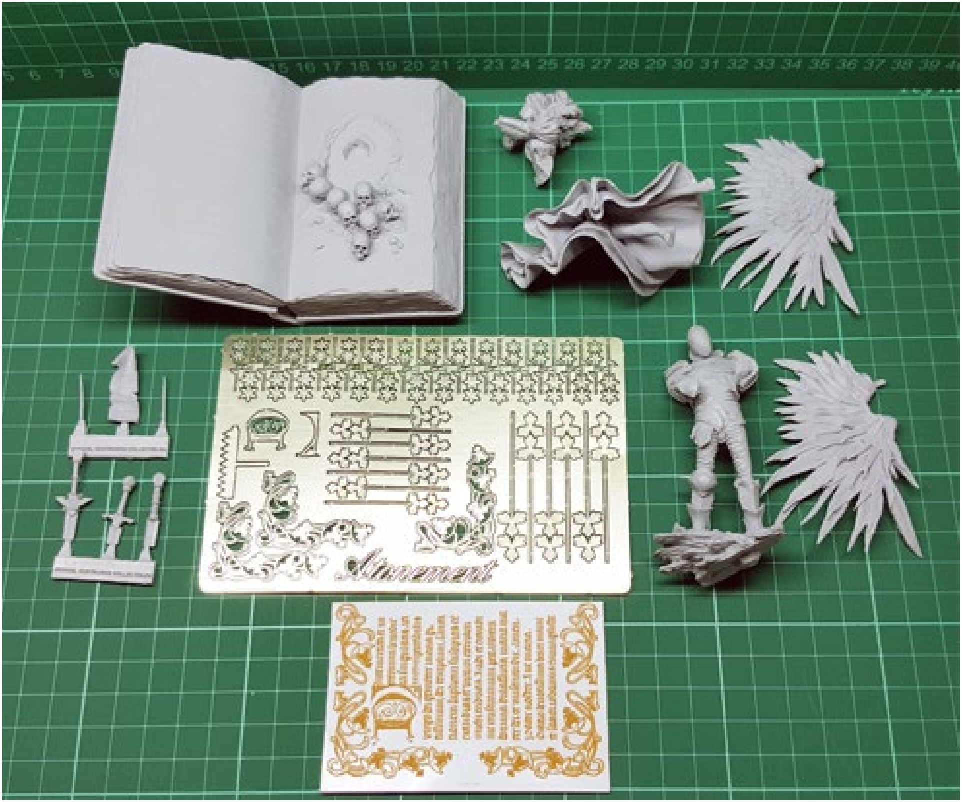


On sliding back the lid, I had a great textured picture of the finished piece meet my wondering eyes.

Inside there is a sticker little card, a larger business card with a nice personal message on the back and lastly a signed envelope! On opening the envelope, you get some beautiful brass etch. I love brass etch and have used it many times; but if you haven't, be careful— it's fragile and easy to bend.

Delving further into the box, you get to see the meat of this kit. The pieces have been packed in special laser cut shaped foam to nestle each part very comfortably. This helps insure that when they are shipped, yours will reach you in perfect condition. I would imagine it helped with the packing, too. If there's a hole, there is something missing, lol. There is also a laser etched plastic sheet with writing on it. If you want to use it with a couple of extra sheets as pages, you just have to shape them. Lastly, there is a small bag of bits. These contain

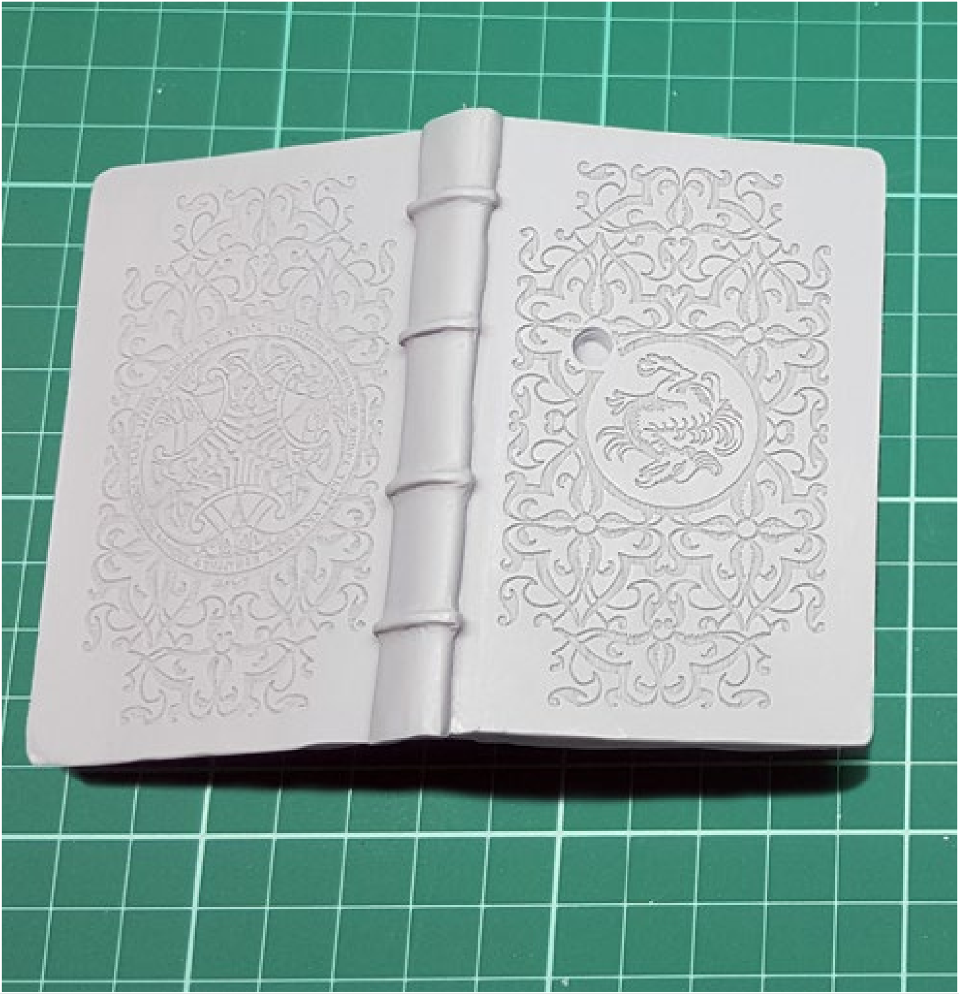


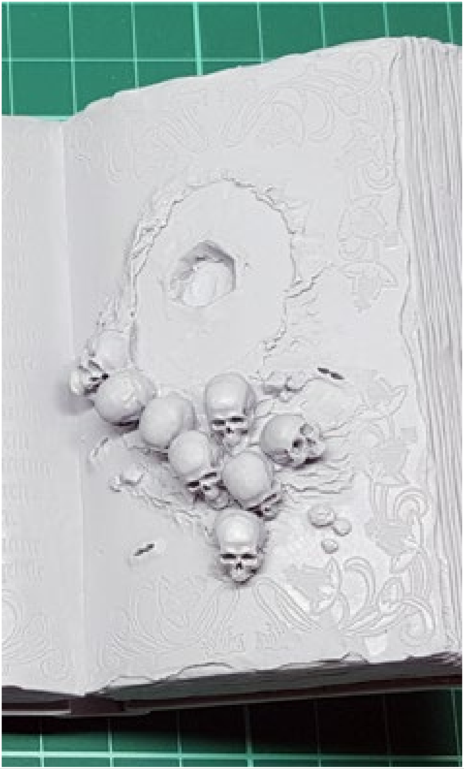


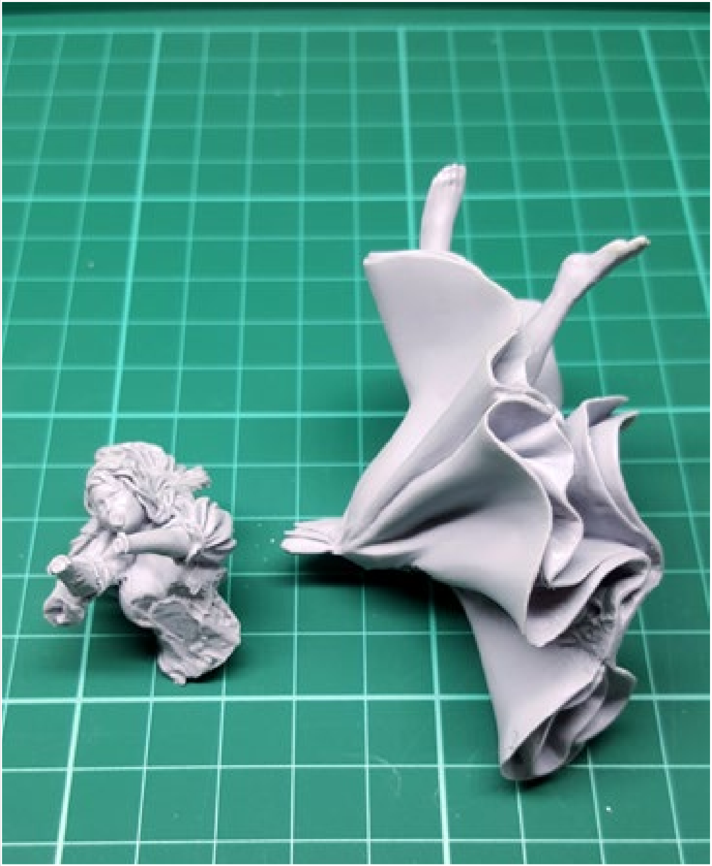
the swords/daggers and the book mark, plus the two spikes that come out of the knight's feet.

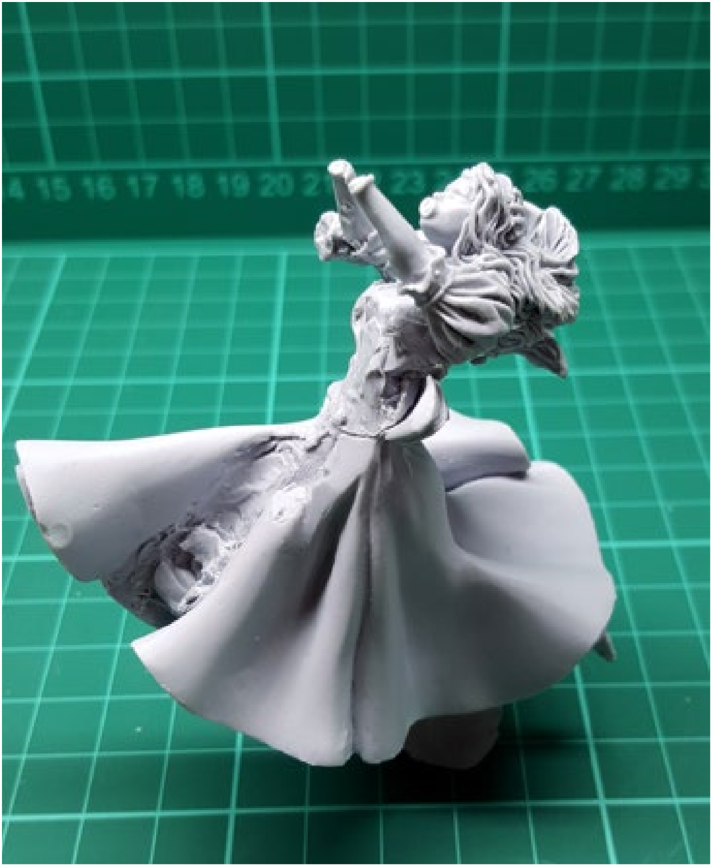
Once you have everything out, you get 14 separate parts. There is little prep work needed when looking over this kit. The main one is the wings. There was a bit of soft flash on mine. Perhaps they were pre production?

The book is the first part I'm going to look at. Although it sits underneath the figures, for me it is still a main part. It is so detailed, but I think it gets a little overlooked due to impressiveness of the lovers. The book is highly detailed all over. The front and back covers have some very elaborate filigree on them, which Michael has said was done by both laser and hand sculpting! The inside page has the words cast into them in case you don't feel like adding pages which is a good touch, as some will want to get on with it and not add more. The other open page has a plethora of skulls and a recess where the knight sits, plus a few holes where the swords will go.





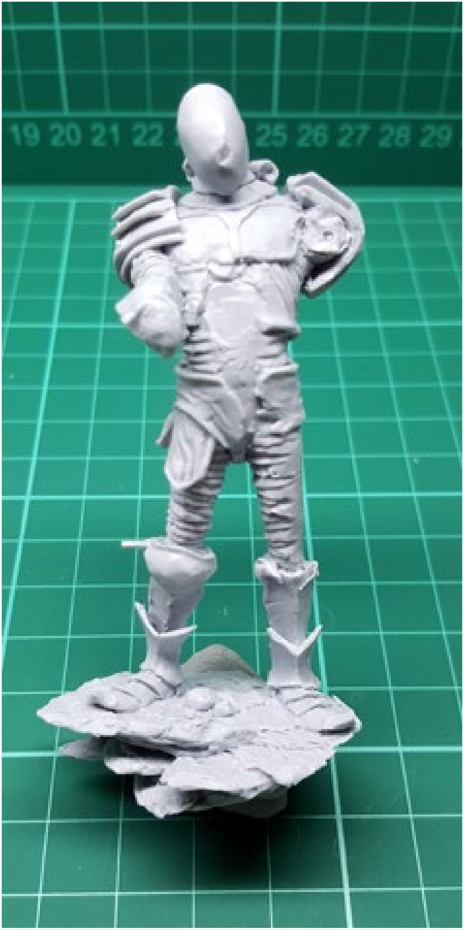


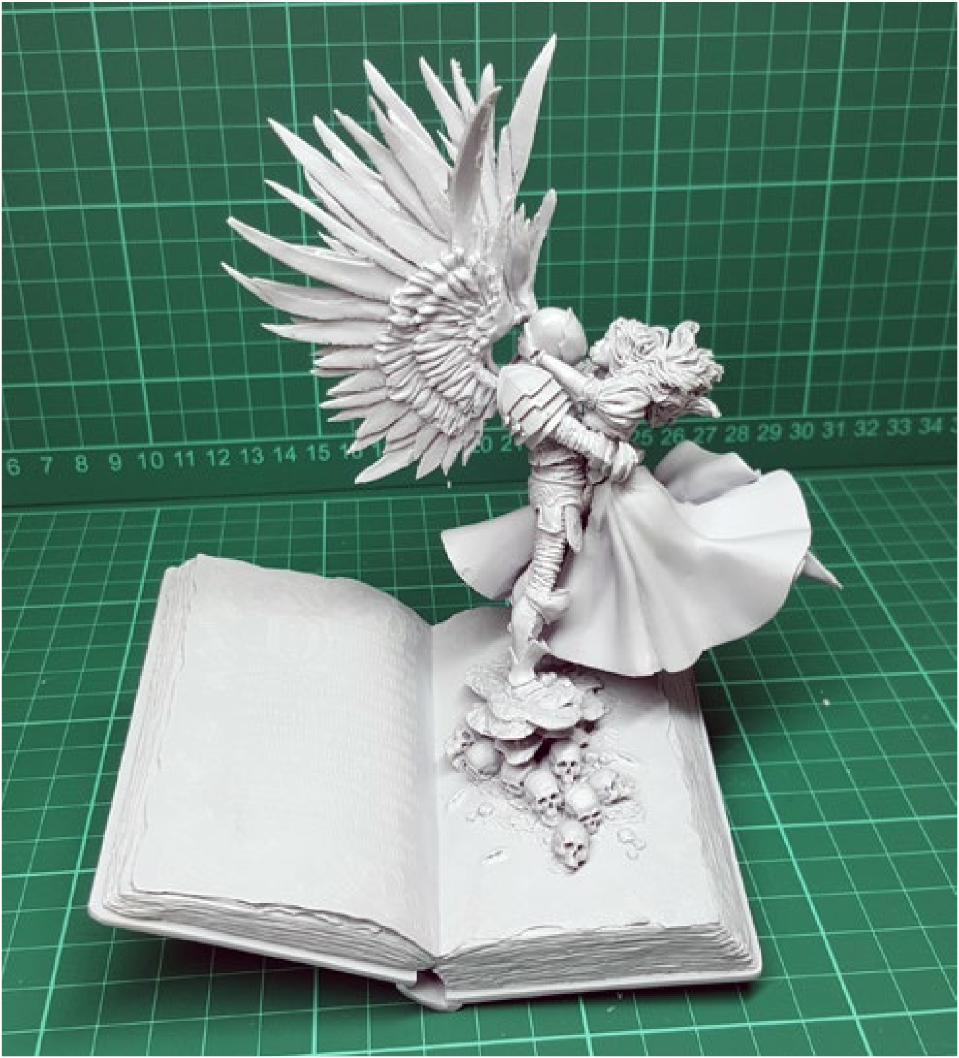


The girl comes in two parts and is very easy to put together, as she has a locating lug and hole. The fit is very nice and snug; even with the Blu Tak, it goes together well.

You can see a little rough detail in the crease of her long flowing dress, but this is due to the cutting so the knight can nestle neatly in between the folds, and again the fit will be good. She has very feminine features which sometimes seem a little hard to get, as well as very nicely detailed hair.

That brings me on to the knight. Here is a rare look at him front on. You will see where the cuts have been made more clearly, but they are mirrored from hers. Something I didn't mention on her was her lips. They remind me of the kissing Gourami fish, but if you look on the knights' face you will see the indent that these go on to and look nowhere near as comical once the model is built. The knight has some nice detailing across it.





The armour plates look nice. Clean and sharp, they are ready to take NMM or TMM, whatever your poison is. Of course, the studio job is NMM, so it will be interesting to see a TMM version. There is some nice bandage work (again cut nicely) along the arms and down the legs. These lead to the boots and lastly to a small piece of rock that will sit in that recess that is modelled in to the book page.

I'm not going to do my usual dry fit all the way, though. Why? Because, quite simply, I can't do it all. The fit on most parts were really good, but Blu Tak just won't hold all the pieces together. I managed to get the lovers together and once I had sort of prepped the pins on the wings even got them on, but they didn't stay for the most part. There was some quick photography done to get it before it dropped for the 10th time!

As you can see, the fit is good. I apologise for the Blu Tak showing.

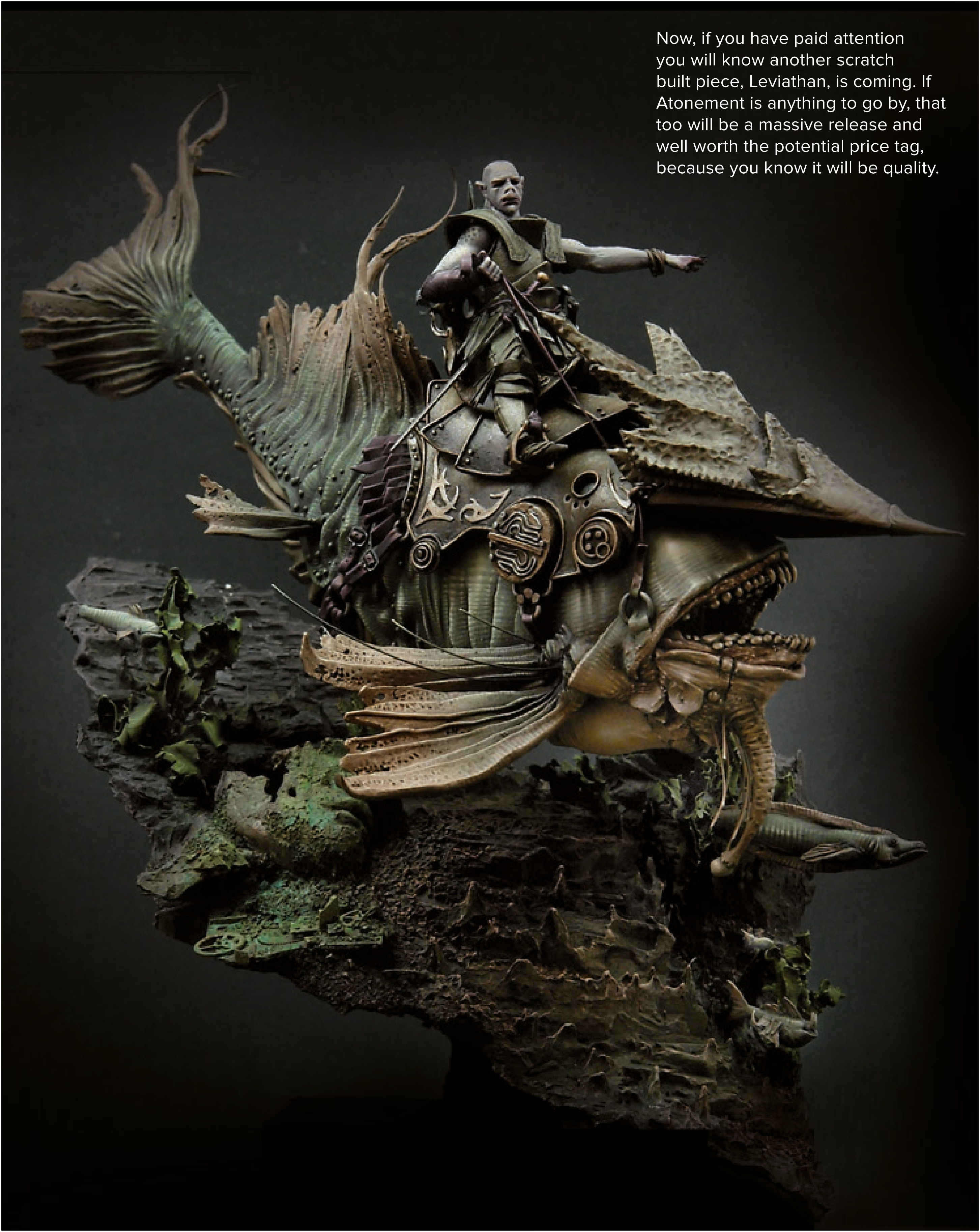
Even at this stage with the wings in place and no book, this is still an impressive piece standing quite high. The wings aren't in their final place and being resin, I will be able to heat them and bend them slightly to get a more natural feel.

I wanted to add the book as best as I could to show you how easy this piece goes together. Nothing more than Blu Tak, of course, so you can see it is a great fit out of the box, as no prep work other than cutting the wing pins has been done.

Conclusion

I have to say the expectation of waiting for this kit hasn't dampened my enthusiasm for it when it arrived and on opening it I wasn't disappointed. At the time of writing this article, there were less than 10 pieces available. I urge you to grab one if you are on the fence. Yes, at €198 you will say this isn't a cheap kit, but every aspect of this feels and screams quality. From receiving the cratered laser etched box, to putting it together and everything just...fit. The casting done by Jimmy Ogyon of Insomnia Casting Lab is fantastic, which has contributed to the overall quality of Atonement.

This piece was without doubt my favourite piece of 2016, winning so much you couldn't ignore it; it has become an iconic piece within our hobby, a bar set very high. Can Michael repeat this feat again? Who knows, but as I type this I have just heard his Crystal Brush collaboration with Francesco Franciuus Farabi, Oz, has been accepted in the Mumi Museum, which is another honour bestowed on just a few select great pieces.



Now, if you have paid attention you will know another scratch built piece, Leviathan, is coming. If Atonement is anything to go by, that too will be a massive release and well worth the potential price tag, because you know it will be quality.

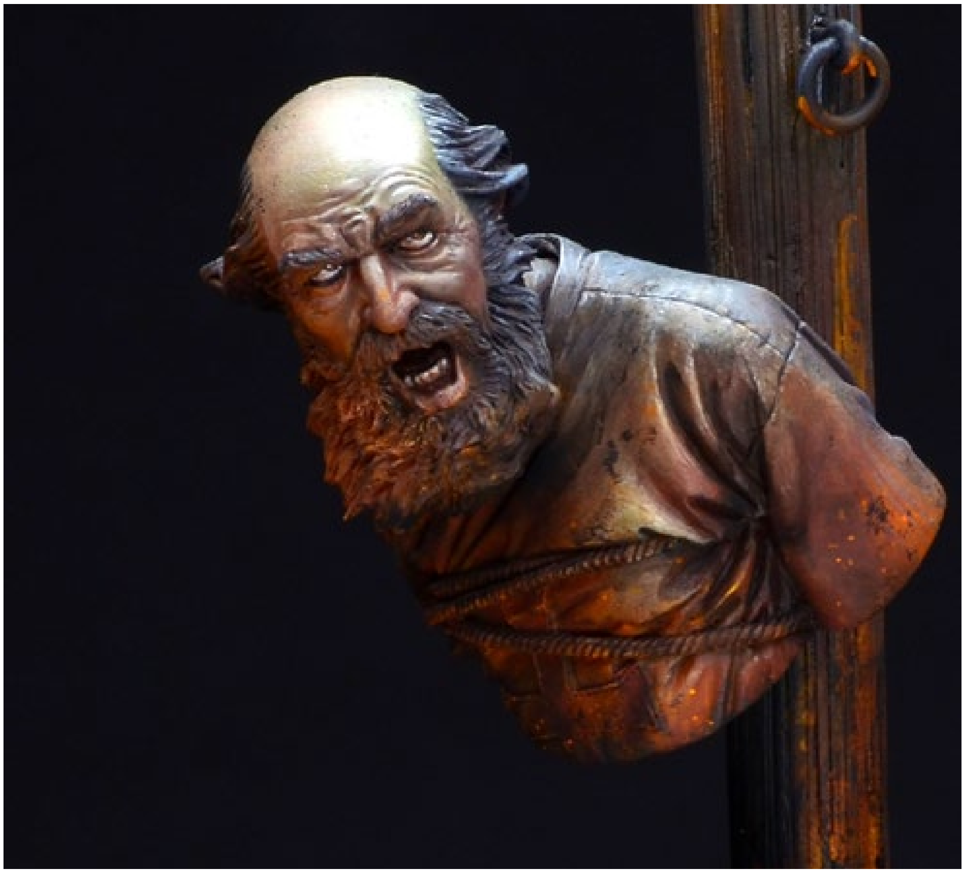
PUTTY & PAINT

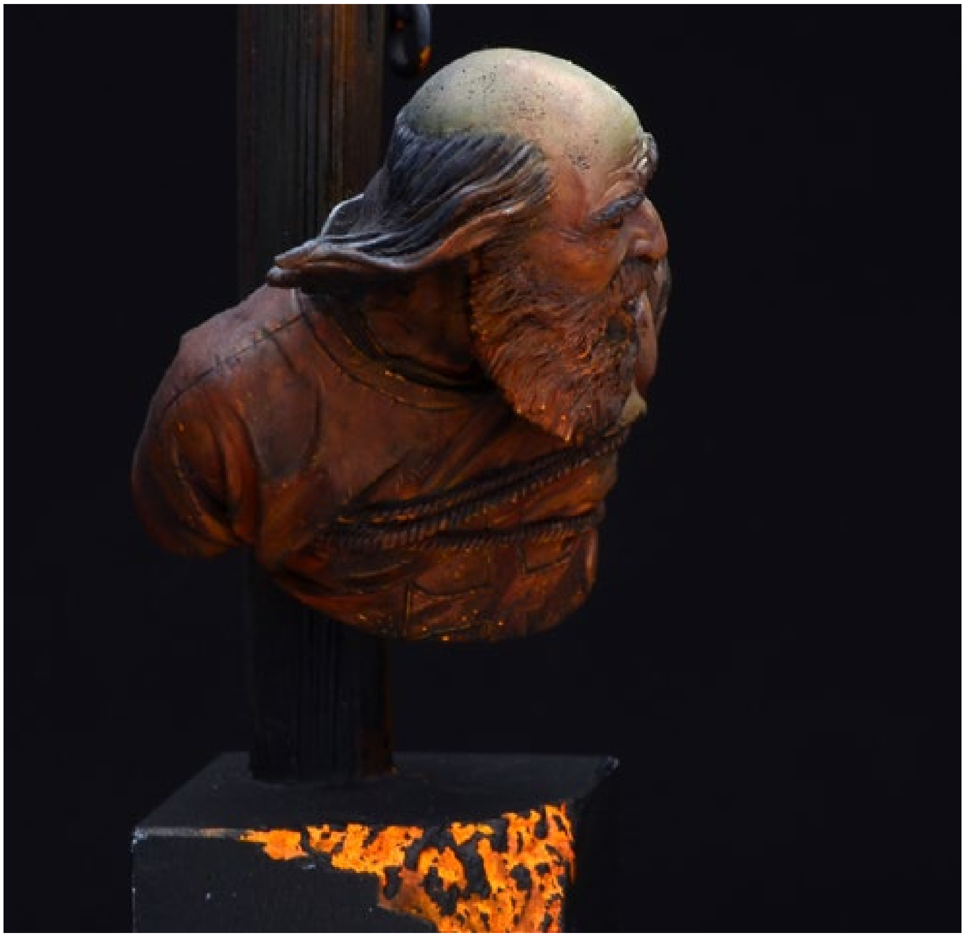
The Last Grandmaster

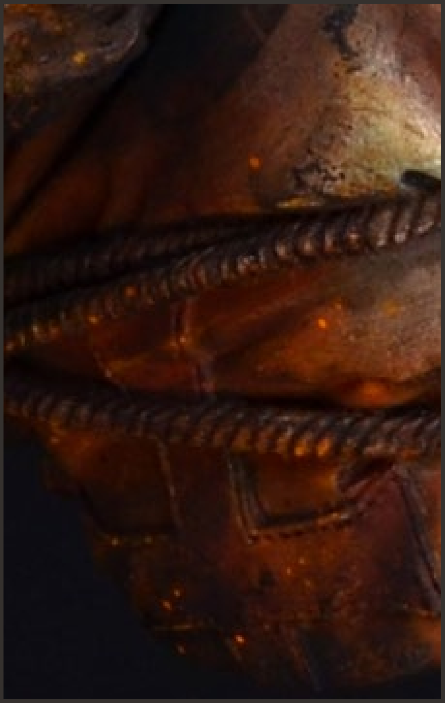
Painted by Roman Lappat, "Jarhead"

PLUS

I really enjoy getting into a bust's story; usually it is easier with historical backgrounds. This is also true in this case. Jacques de Molay, the last grandmaster of the Templar order, was burned alive in the Middle Ages when the church and the kings turned their favour away from the Templars and started to hunt them down. A sad and tragic story, but of course I do not know more than the information that is provided in the Wikipedia articles. I am not a historian, nor did I live in those days and can tell the real thing. Nonetheless, it was a pleasure painting up this vision I had of this cruel bust by Pegaso Models. Thank you for enjoying my work at FPM.







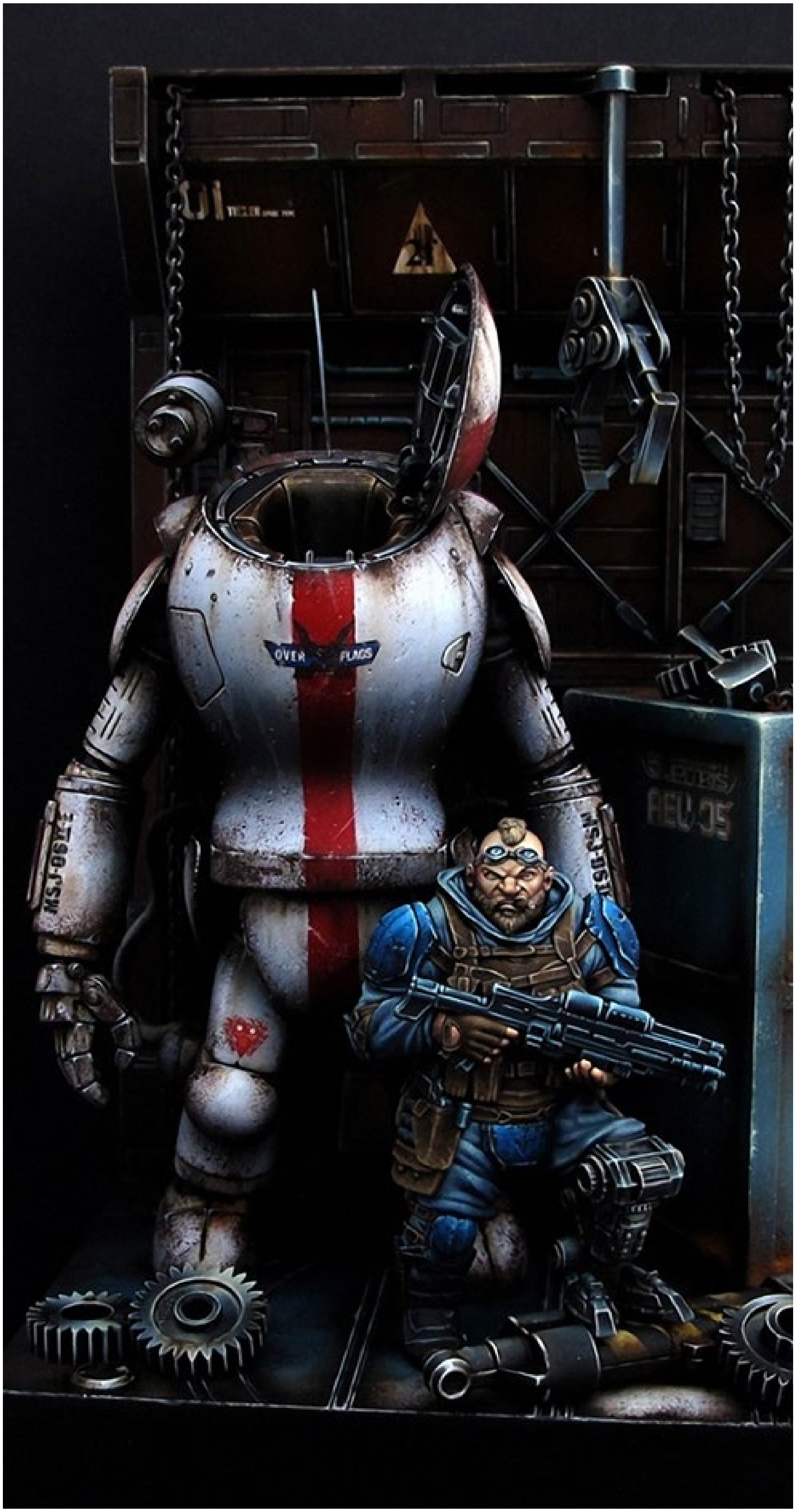
PUTTY & PAINT

Sgt. Frank and S.A.F.S. Type R Racoon

Converted & painted by Enrique Velasco - emuse

PLUS

My latest scene. I hope you like it!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PUTTY & PAINT

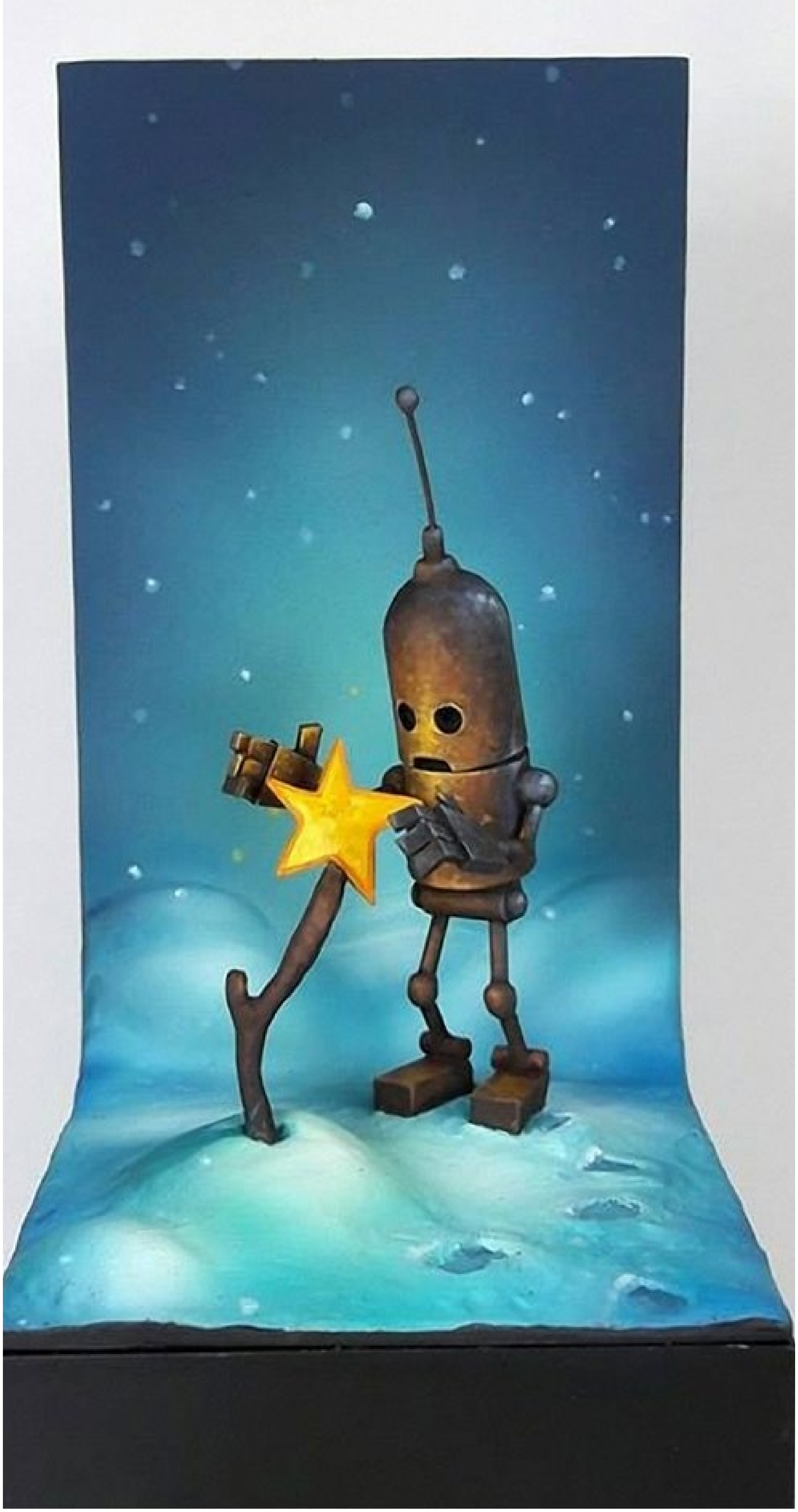
“The Gift”- the art of Matt Dixon

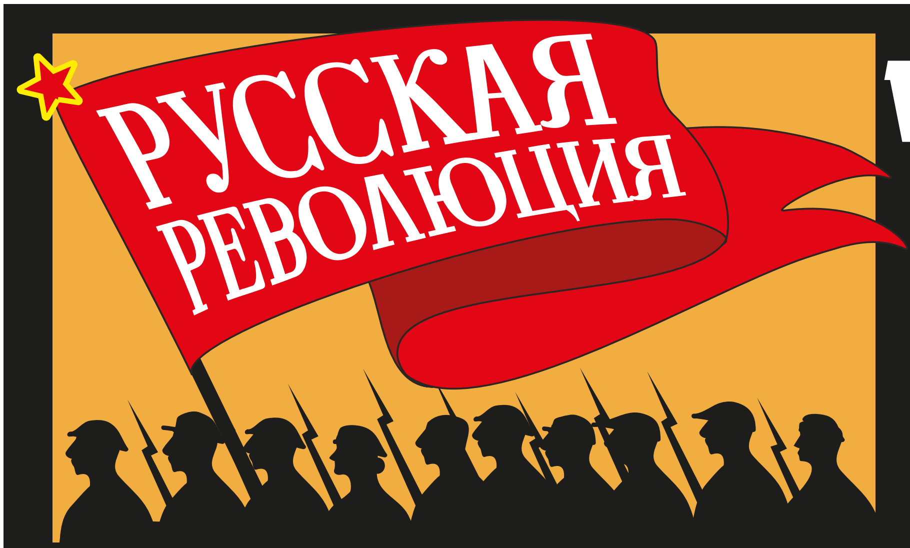
Sculpted & painted by Arkaitz Pérez Vallecillo (-NoH-)

PLUS

Hi everyone! This is “The Gift” and it’s an example of artistic taste as a creator and an artistic background in consumer art. These two faces of an artist are the most important (to me), and they need training every day. The Gift will be one of four models inspired by the art of Matt Dixon, and will be launched very soon.

Thanks.

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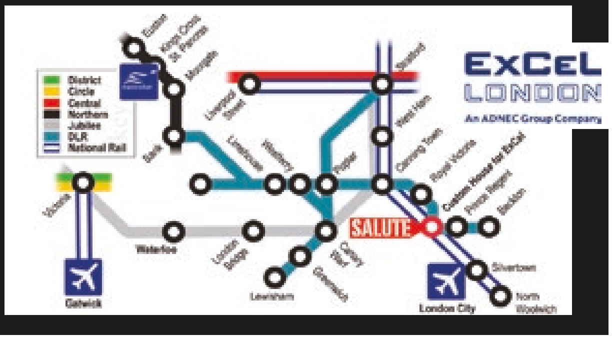
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ANZAC DINK

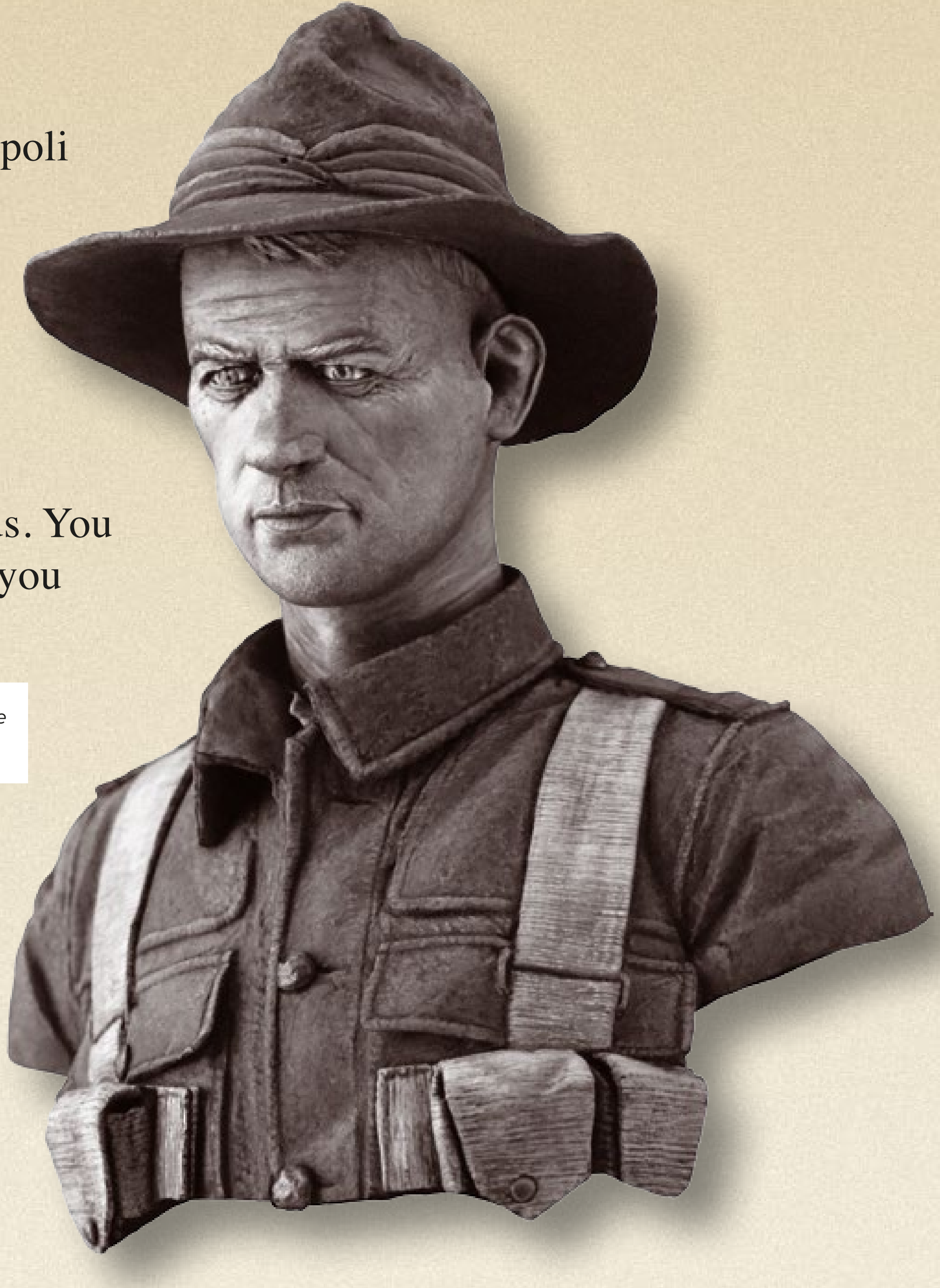
GALLIPOLI, 1915

> 'I didn't cry, unless Gallipoli was one long cry. If you cried once, you never stopped. There were friends going every day and sometimes every hour of the day, wonderful friends. You cried inwardly, that's all you could do.'

Private Victor Nicholson, *who saw his mate 'Lofty' killed at Quinn's Post, shot through the eye peeping through a peep hole. Source: "Gallipoli, The New Zealand Story"*

by

MIKE NZ



Background

When New Zealand troops met up with the Australians in Egypt, on the way to Europe in early 1915, they joined together to become the first ANZACs (Australia New Zealand Army Corps). This unit along with other countrymen, who later reinforced their losses, began the long tradition of these South Pacific neighbours fighting alongside each other. The first volunteer contingents were later nicknamed "dinkum" meaning "the real thing", shortened by New Zealanders to "Dinks".

In late April 1915, the ANZACs embarked for Turkey's Gallipoli peninsula as part of a planned invasion to seize the Dardanelles sea passage to Russia. This campaign would be the beginning of a colonial brotherhood that would continue to be remembered by future generations. It was on these shores 100 years later, with my youngest son, that I became more sure of the direction I wanted to follow for my future modelling and painting projects. (***Photo1***) We were fortunate to be there attending the centennial commemoration at Gallipoli in 2015, with the whole location and event having a profound effect on us both. So this project is the first of a series of bust conversions I have planned as a miniature tribute to our forefathers' service.

Part of keeping it personal and to help get inside the character I am painting, I often find a suitable individual to represent. This time I chose Private Victor "Vic" Nicholson of Wellington Infantry Battalion, 3rd Reinforcements. Vic features in a 1980's documentary where he recounts his story of being a young infantryman at Gallipoli. The quote above was taken from this interview. While we do not have any photos of Vic from this time, his spirit was definitely with me as I painted this miniature. (***Photo2***)

Photo 1. With my son Matt on top of Gallipoli's high ground, Chunuk Bair, captured and held by Lt. Col. Malone's men against massive odds in early August 1915.

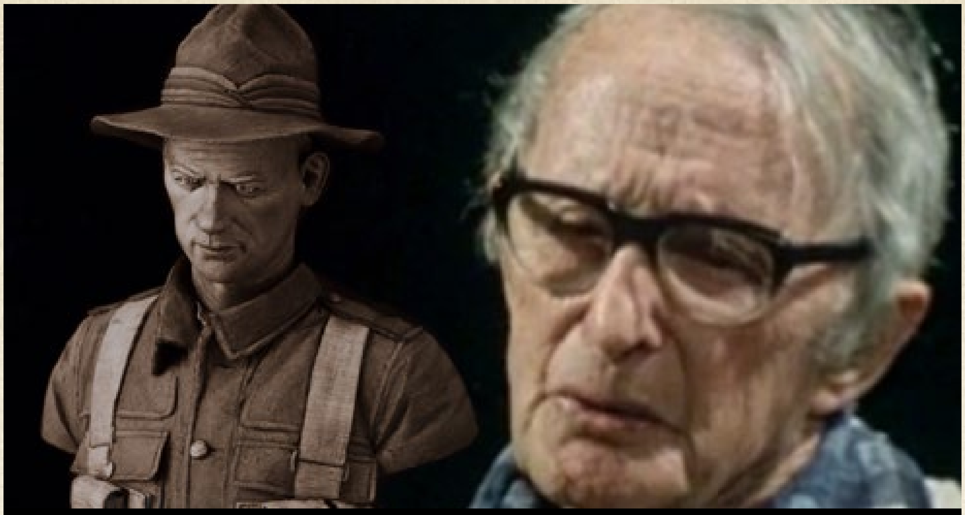


Photo 2. Vic Nicholson, "I was as keen as mustard and we had some of the 'wild colonial boy' in us when we joined up"

New Zealanders (also known as "Feanleaves" at the time and "Kiwis" later) went to war with a combination of old British serge uniforms and webbing, plus locally supplied equipment, in particular a soft felt bush hat shaped into a four ridged point called the "Lemon Squeezer". (***Photo3***) This hat was a unique feature I wanted to show in my representation of Vic.

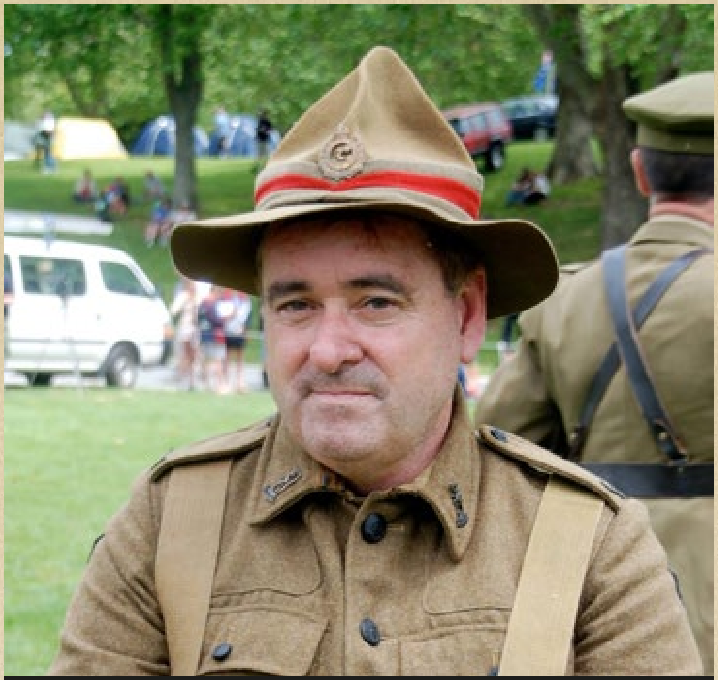


Photo 3. Picture of a WW1 reenactor at an Armistice event held in my town each year. Uniform detail in this photo was an important reference and helped give me a sense of bust textures I was trying to capture.

Converting the Bust

I chose two of Tommy's War 1/10th WW1 busts, sculpted by Antonio Meseguer, to create this young 'Dink' – the head and hat adapted from TW10B01 Corporal, East Africa and TW10B03 Private, Salonika provided the torso*. (***Photo4***)

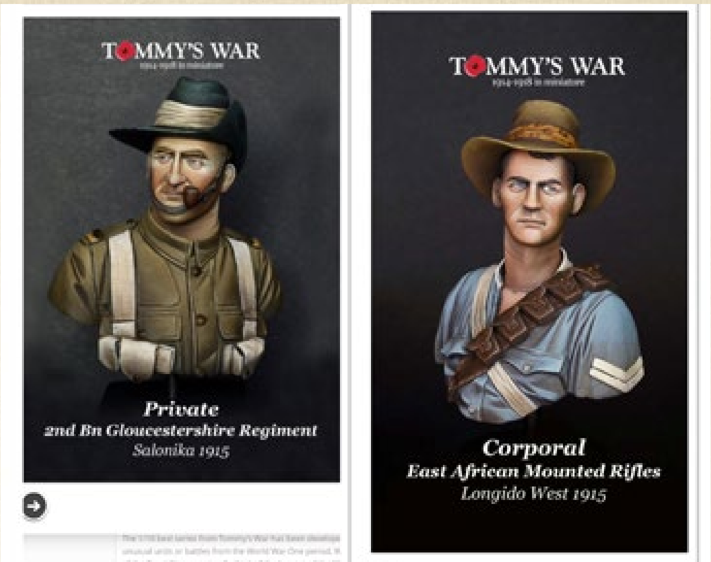


Photo 4. Tommy's War busts used in this conversion
https://tommyswar.co.uk/product-category/figures/busts/

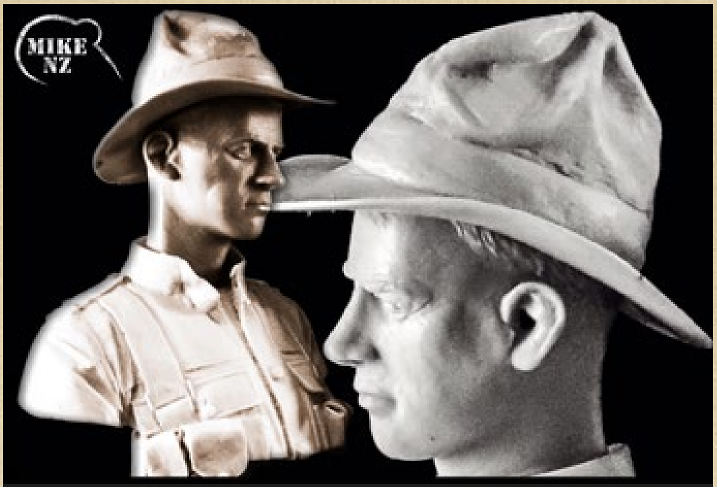


Photo 5. 'Lemon Squeezer' NZ Infantryman hat in profile. Original sculpt begun by Andy Cairns. I also modified the collar to show it open and more causal.

I used MagicSculpt putty and lead foil for a new collar, plus other details necessary to make this simple conversion. I also appreciated the skills of professional sculpting mate, Andy Cairns of AC Models, in helping me capture the look of the distinctive "lemon squeezer" hat worn by Kiwis since WW1. (***Photo5***).

This hat was developed by a famous New Zealand officer, Lt.Col. William Malone, killed in action at Gallipoli. Its pointed top is said to represent the important mountain from his region – Mount Taranaki (Egmont). It was and is today an important symbol of the New Zealand soldier, so I was keen to show it being worn on this first bust of Vic.

*I've got another "swap a bust" conversion using the spare body and torso from these two busts that will represent one of the famous NZ Mounted Riflemen who saw service at Gallipoli, too.

How I Paint

Last August, Luke contacted me asking if I would share my approach to painting in FPM. This was a surprising honour and sounded like a fun challenge because there are so many figure artists, especially fantasy painters featured here and not all are familiar with this type of subject so it got me thinking – what would interest you in a historical subject? Fortunately, I have published a few articles on different projects in recent years and each of these helps to reflect on what I have learnt. They also encourage me to be more systematic on my painting approach so it can be described to others, though I know am still learning with every figure I paint. Others have said I've got a recognisable style with authentic textures for the common fighting man and it is these I will try to share with you here.

My Palette and Painting Stages

I have included my main colours on my paint palette, for those who find this of value. All are acrylic. Paint range codes: AK = AK Interactive, JS= Jo Sonja, V= Vallejo (***Photo6***)

Photo 6. Colours are laid out and mixed on a simple, homemade, wet palette. Paints used for the face are displayed around the palette.

As an aid to explaining how I paint, I'll describe three techniques I used on this bust. Two, stippling and dabbing, will be familiar to those who have painted with oils and acrylics. The third I call 'stibbling' combines both of these; however, with a deliberate attempt to carefully build a slight texture into the surface of the paint.

- Stippling – applying small dots of the same colour to build up lighter and darker tones. This is done by jabbing the figure surface with a pointed brush tip or a cropped top round brush. It results in a smooth, regular coloured surface of similar tone.
- Dabbing – applying small irregular splotches of colour and blending paint by roughly overlapping edges of colour. This results in a smooth surface and can also achieve translucent effect of skin when satin varnish and glazing medium is included.
- Stibbling – a paint texturing effect where brush side and edges are used in a gentle stabbing motion to progressively build layers of paint. This results in spots, splotches and scratches of various colour that simulate rough surface and materials.

The face is an ideal surface to explain using all three effects (***Photo7***), whereas the uniform and webbing use mainly 'stibbling'. See more below on this.

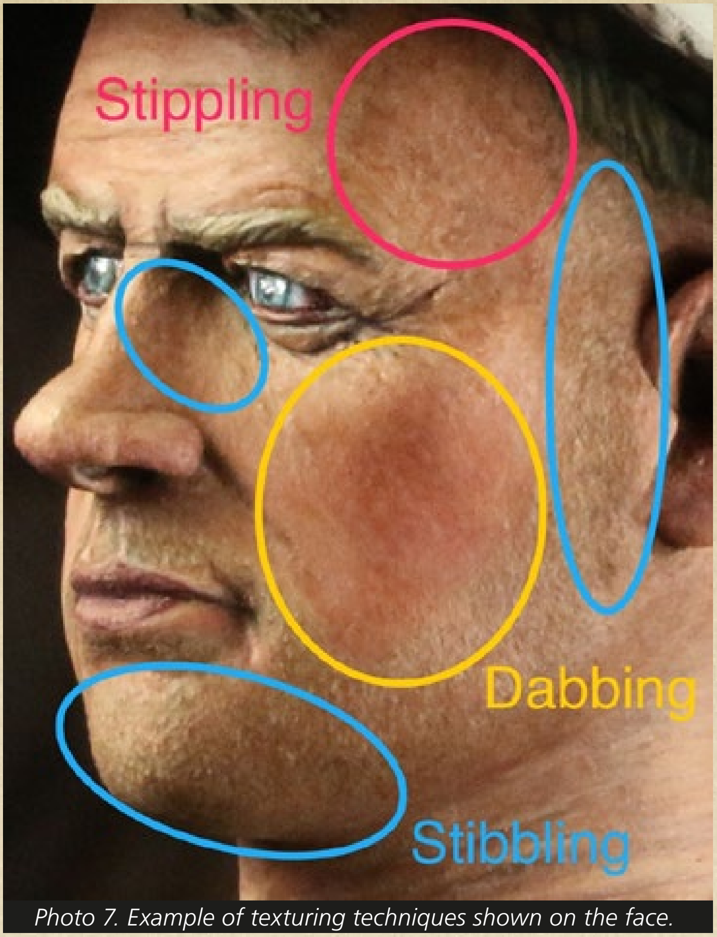


Photo 7. Example of texturing techniques shown on the face.

Eyes

Pinterest is a good source for suitable images of eye colouring. Remember, on a bust the eyes are large enough to not only allow extra detailing of each part, but also suggest their oval shape. Therefore you should add shading below the upper lid, lower corners and highlighting in the mid area to suggest their roundness. I chose a blue grey colour for my version of Vic; unfortunately, it was hard to catch his actual eye colour from the film archive and this suited the blonde hair I planned.

Ball: V Light Flesh, Highlight: JS Titanium White, Shade: JS Naples Yellow

Iris: JS Paynes Grey + JS Naples Yellow

Pupil: JS Raw Umber + JS Carbon Black

Pupil edges & blood vessels: V Cadmium Red Umber, V Red Shade

Completed eye glazed with V Gloss Varnish

Bags, below eyes: V Cadmium Red Umber, JS Paynes Grey

Face

Undercoat: JS Raw Sienna

Note: All colouring below thinned with a blend of V Glazing Medium & V Satin Varnish

Base: V Beige Red + Raw Sienna

Highlight: JS Naples Yellow

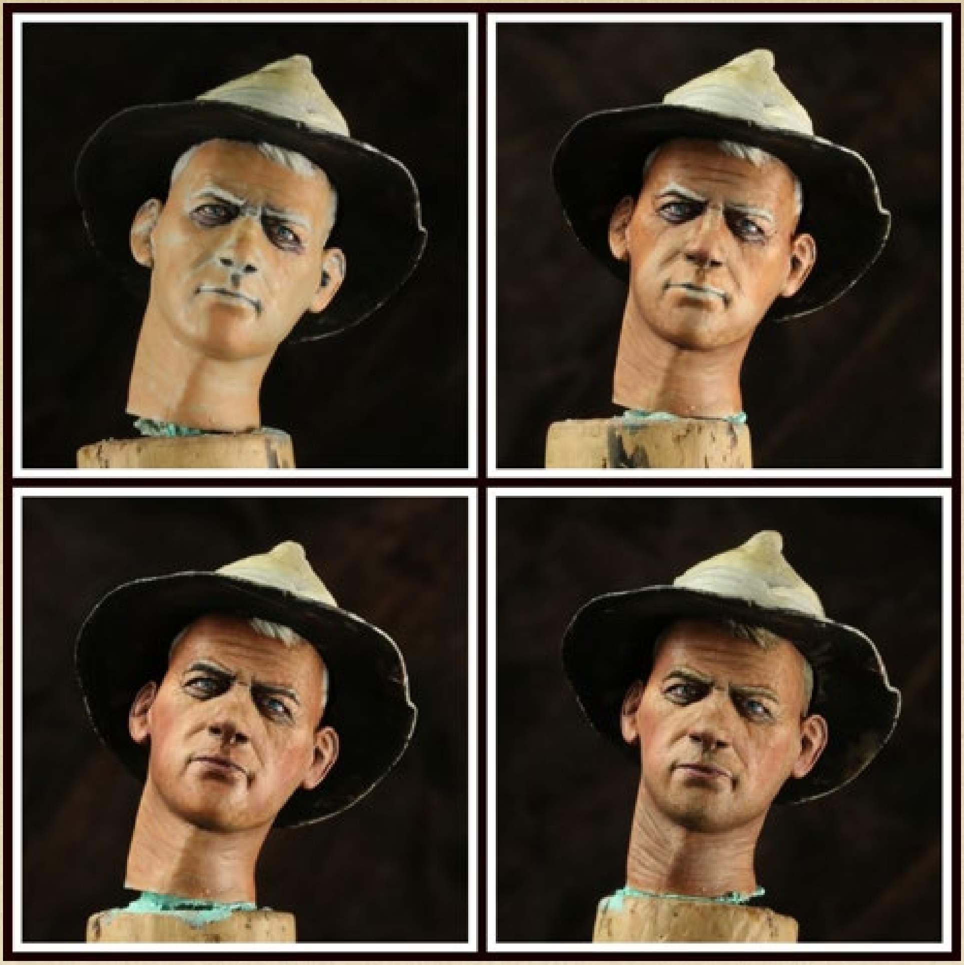
Shadows: JS Brown Earth, JS Burnt Sienna, V Red Shade, P3 Flesh Wash

Deep Shadows: JS Carbon Black, V Green Shade

Lips: V Cadmium Umber Red, plus for Lower V Beige Red to highlight and detailing

Ears and Nose tip: As for other skin, then glazed with V Red Shade

You can see clear examples of different parts of the face skin and beard showing examples of my various techniques. (***Photo7***)



- Stippling: (yellow circle) On the temples at the sides of the head, you will notice small spots stippled into the surface to show ingrained dirt and sweat mixed in the pores of the skin. Similar small sun spots and freckles on the face are done in the same, careful way using shadow and highlight colours.

- Dabbing: (orange circle) On the cheeks many small splotches of heavily thinned shadow tones are applied over a lightly shaded base coat. This helps give a multicoloured variation to the surface and is also used for effect on the forehead and neck too, where the side of a long brush is used to add long irregular splotches of colour. The quick drying of acrylics is useful to determine how much dabbing is required, as acrylics always dry much lighter than when first applied.

- Stibbling: (pink circles) I wanted Vic's face to show some of the ravages of burnt skin, flies and the windswept environment he was in during a harsh Turkish summer. This I did by adding some rougher patches of skin around the upper parts of the cheeks and nose to simulate dirty, peeling flesh. In reality this is hard to see in actual scale, but hopefully adds to his overall effect in the photos.

Beard & Hair

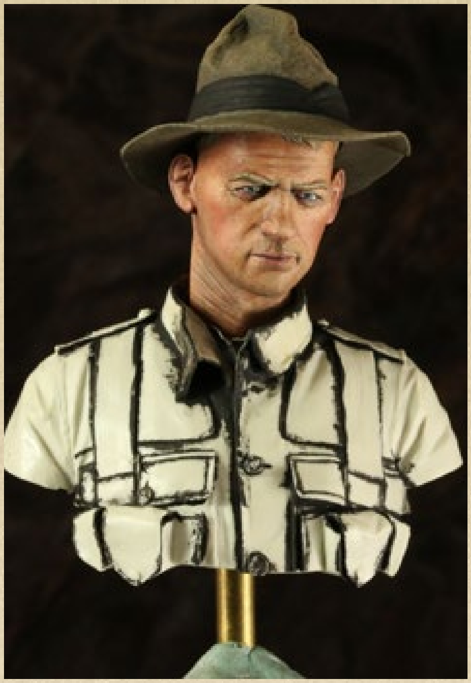
Base: JS Raw Sienna

Highlight: JS Naples Yellow

Shadows: JS Paynes Grey & V Cadmium Umber Red, V Red Shade

Deep Shadows: JS Raw Umber, V Green Shade

- Stibbling: (pink circles) Vic's rough beard is good place to try this technique which starts with a darker base colour – some Green Shade mixed with Raw Sienna, then carefully building a slight texture using these shadow tones mixed progressively with stabs of Naples Yellow to show a couple of days of rough beard growth mixed with dust and grime. A tip here is to put as much emphasis on the skin under the beard, by stibbling in base and flesh shadow colours too. The important point is "slight texture"; it should be almost invisible to the naked eye and only really comes out with magnifier or zoom in on photos.



Shirt Collar

Base: JS Paynes Grey + JS Naples Yellow

Highlight: JS Warm White

Shadows: JS Carbon Black, Burnt Umber

The only point of note here is the collar needed to be painted before adding the completed head to the torso. Even bust assembly needs to be thought about sometimes, as I have made mistakes on this before!

Lemon Squeezer Hat

Undercoat: JS Carbon Black

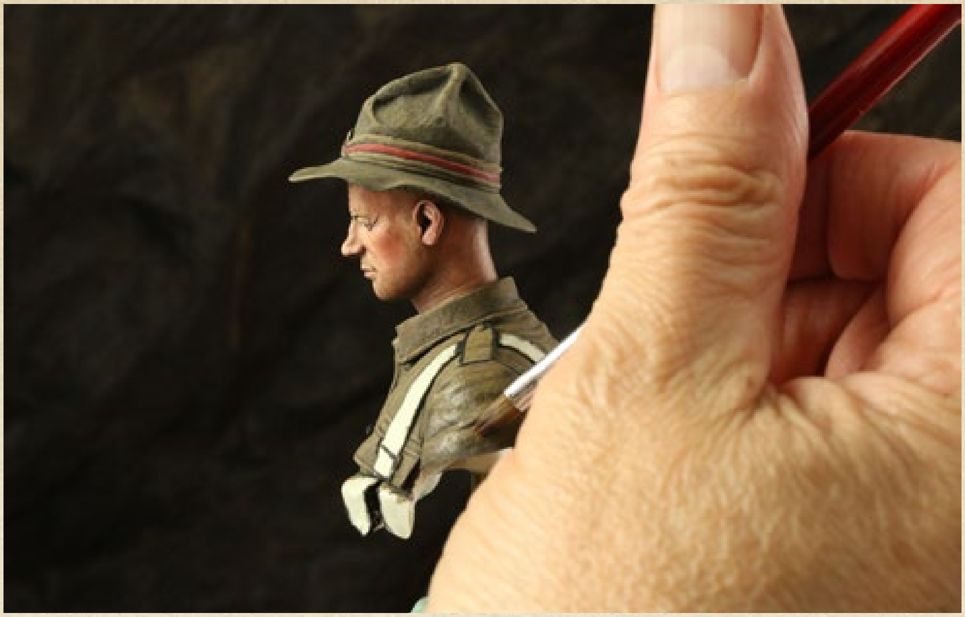
Base: V English Uniform

Highlight: AK British Uniform Light

Shadows: JS Burnt Umber, JS Paynes Grey

Sweat salt effect: JS Warm White – dabbing used around inside brim on the upper and lower surfaces.

Hat Pugaree – Khaki/Red/Khaki indicates infantry



Undercoat: JS Carbon Black

Base: AK British Uniform Base

Highlight: JS Naples Yellow

Shadows: JS Raw Umber

Red Trim – indicates infantry

Base: JS Napthol Red Light

Highlight: AK British Uniform Light

Shadow: JS Raw Umber

Jacket

Undercoat: JS Raw Umber

AK WW1 British Uniform Base, Light & Shadow set

Deep Shadow: JS Carbon Black

The hat was begun with a solid black undercoat and as I wanted to make sure there was a visible difference in colour between hat and jacket, I began Vic's jacket instead by directly dabbing an undercoat using Raw Umber. Then dabbing into this AK Interactive's

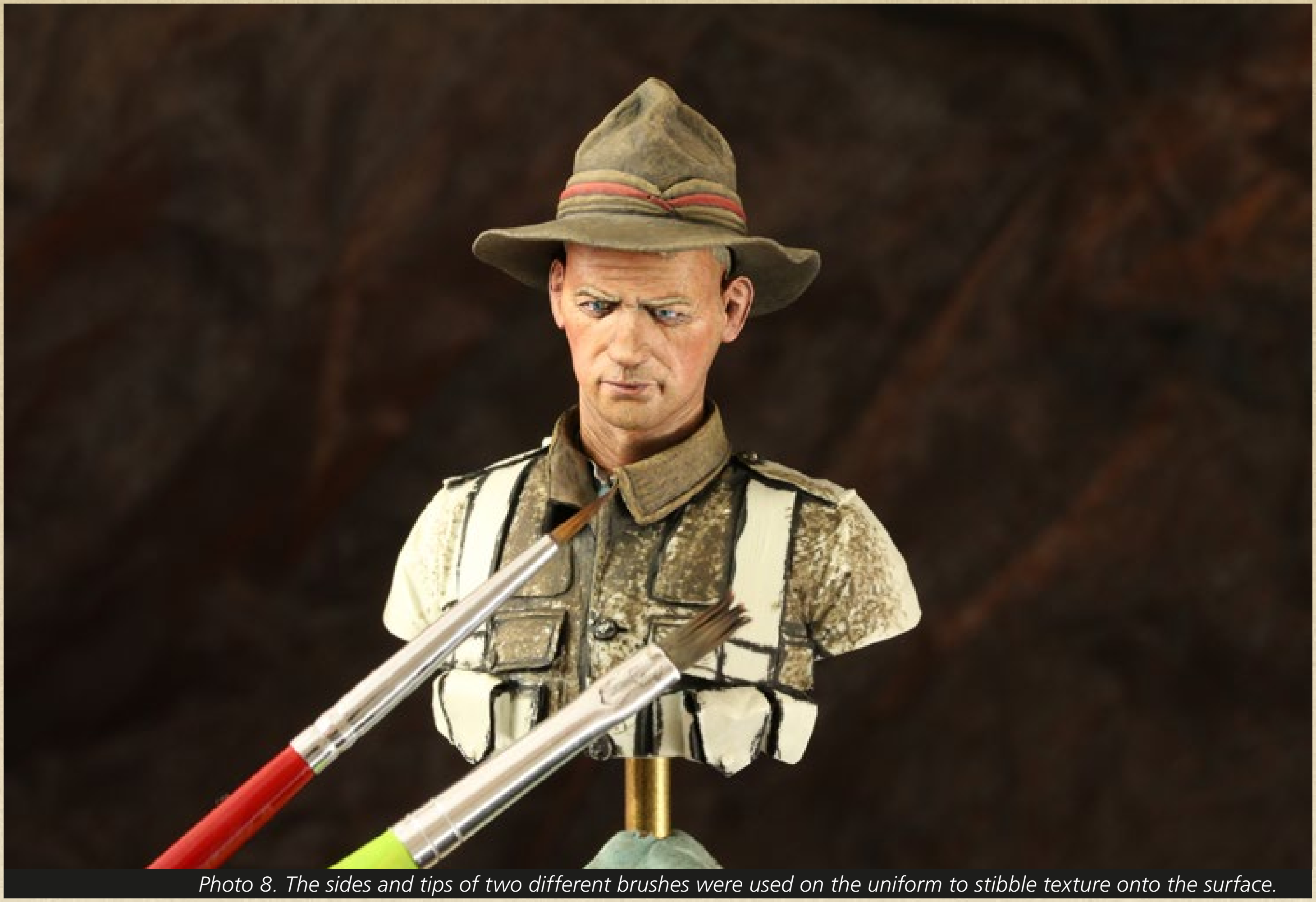


Photo 8. The sides and tips of two different brushes were used on the uniform to stibble texture onto the surface.

WW1 British Uniform base. I've been using this set of three paints for the last year or two and find they have a very reliable matt finish for my stibbling technique, as one downside with other acrylic brands is the surface can become shiny if worked too much.

Also because of the large surface areas to cover on the uniform, I use a larger brush with a frayed tip to both dab and stibble. A smaller pointed brush was used to tidy and add fine texture detail. Both are effective in stibbling; the trick here is to have paint slightly heavier on the brush, then gently stab the tip and brush sides into the drying paint thereby pushing the paint onto the surface. This will gradually build up creating the rougher effect of the battledress serge material. Once again, the aim is not to make this out of scale, but simply to suggest the cloth weave as can be seen in the real example in Photo3.

Throughout the painting of the hat and uniform, I added extra highlighting and shadowing around areas of damage, to show the material breaking down and wearing away. You should see this particularly on the hat brim edging, right side of collar and right epaulette which has got some minor battle damage.

Webbing

Base: JS Raw Sienna

Shadow: JS Paynes Grey

Highlight: JS Naples Yellow, Warm White

Stibbling is key to building the ribbed texture of the webbing. I use a number of different size flat brushes and using their sharp edge, apply thicker paint in tiny ridges. Repeatedly varying and mixing shadow and highlight to emphasis the effect. Final additions are small sections of the base colour, Raw Sienna, stibbled over sections to represent ground in dirt. (***Photo9***)

Brass

Base: P3 Brass Balls

Shadow: JS Burnt Umber, V Green Shade

Highlight: JS Pearl White

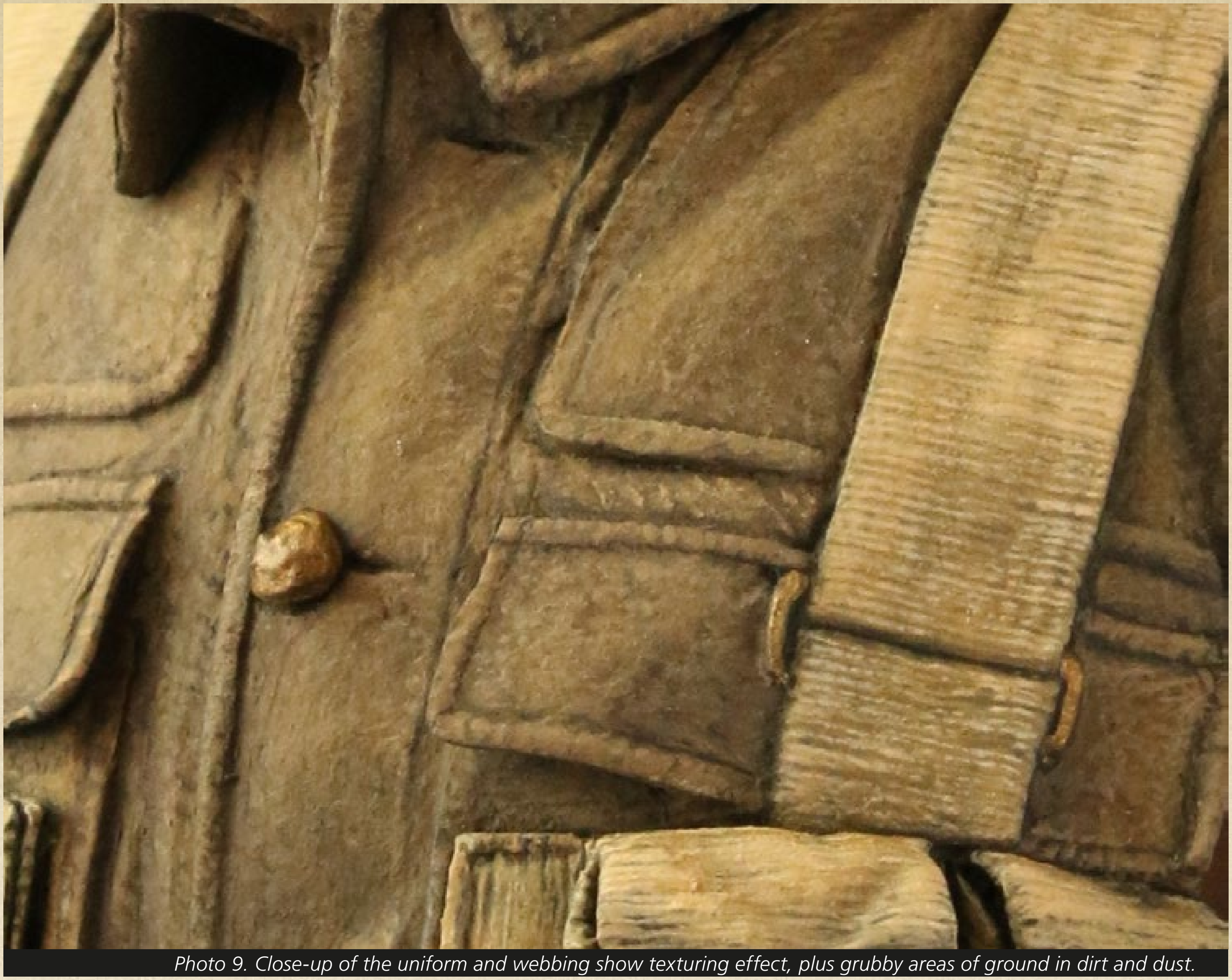


Photo 9. Close-up of the uniform and webbing show texturing effect, plus grubby areas of ground in dirt and dust.

Conclusion

And that is how I painted my version of Vic – a young soldier, involved in an invasion he had not expected when he left New Zealand all set to "teach the Hun a lesson". I have tried to make him authentic to the time and the battlefield on which he grew up.

Thanks finally to Luke and the FPM editorial team for choosing to feature my work in their magazine. Painting is a personal process of learning and I trust this article has been of some value to you. I'm always happy to answer questions you have and would value your feedback.

Was this article helpful? What else would you like to know about?

Either visit my facebook page:

http://www.facebook.com/michaeljbutlerNZ

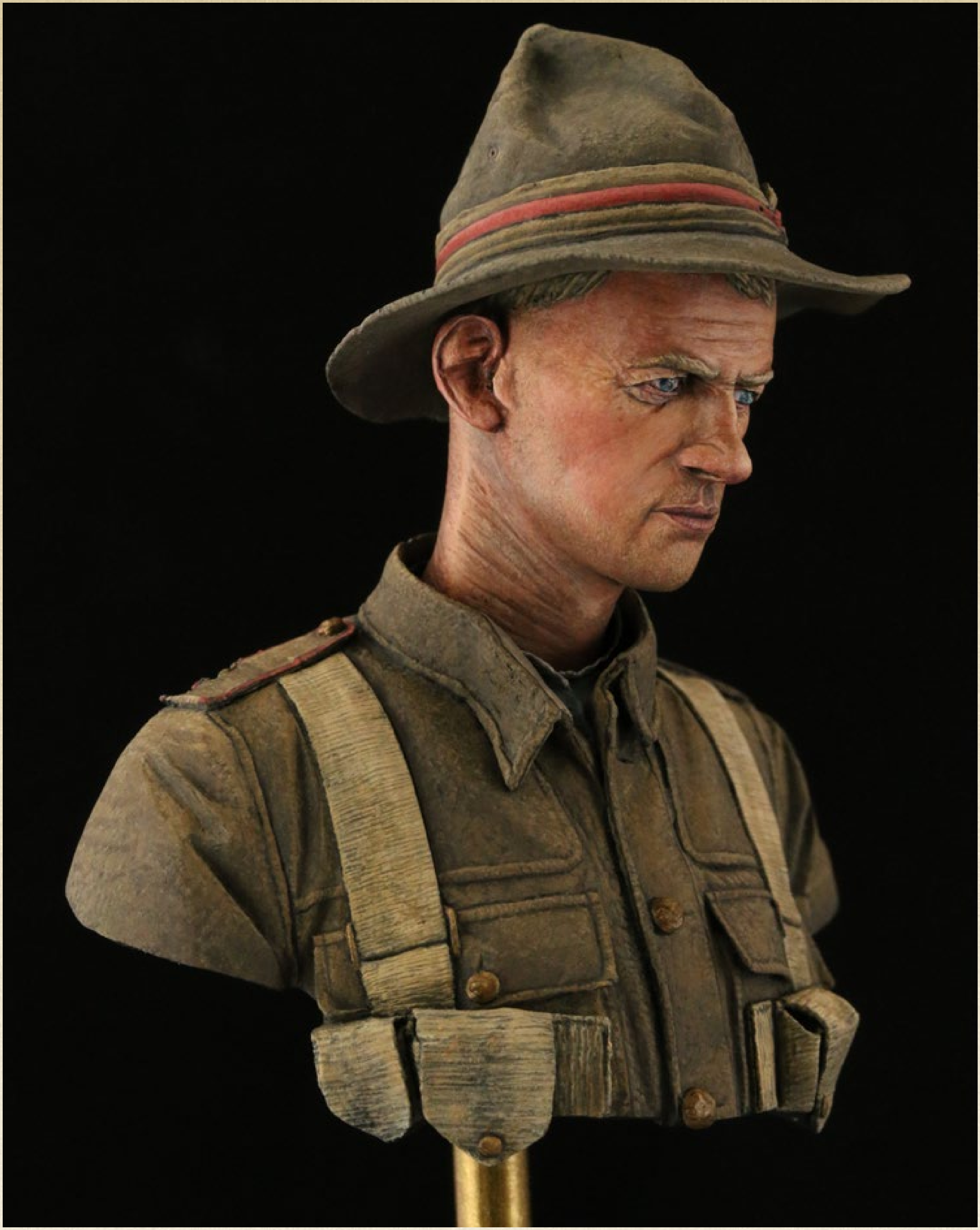
Or email me: mikesuzb@gmail.com

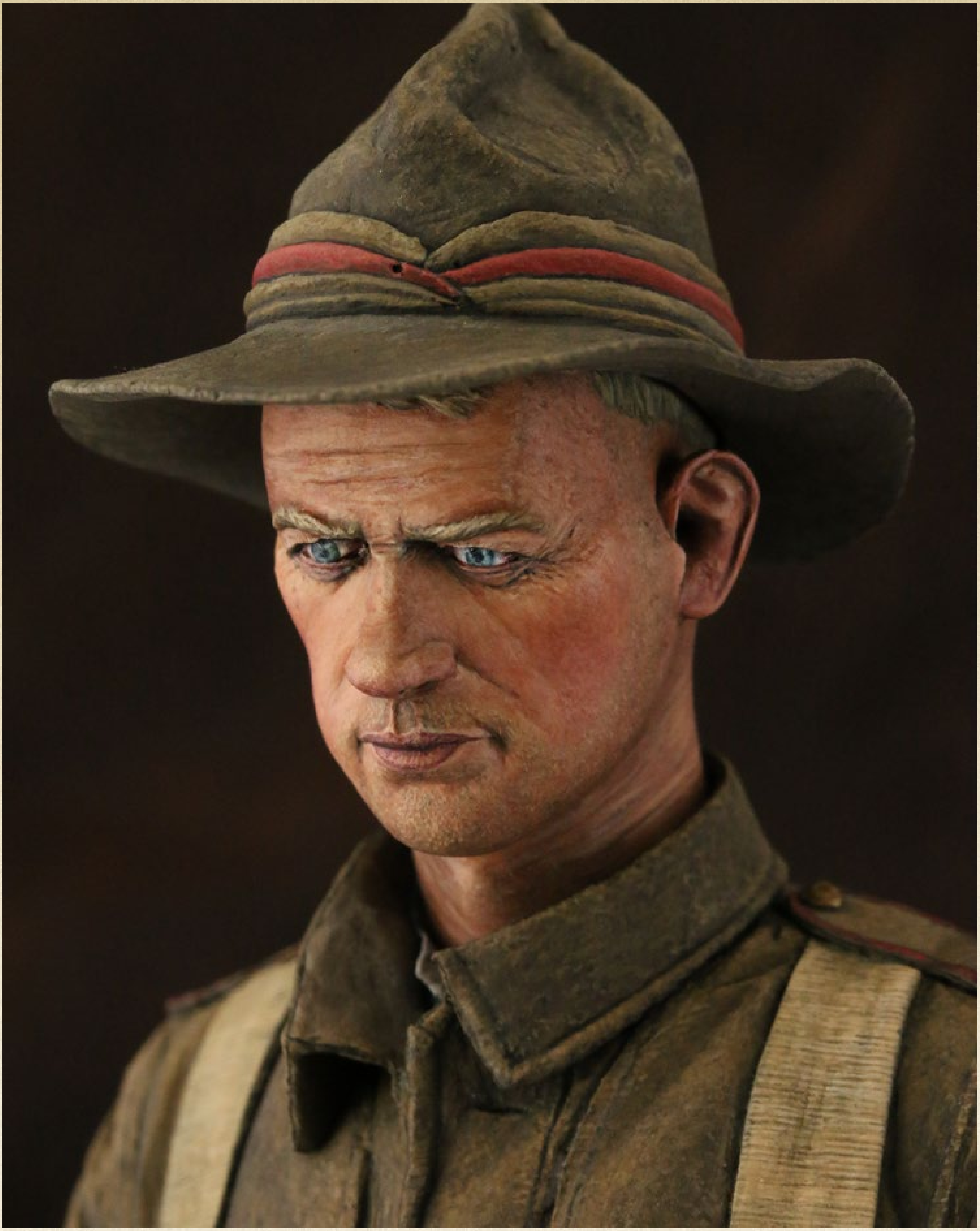
References:

i. Gallipoli – The New Zealand Story by Christopher Pugsley.

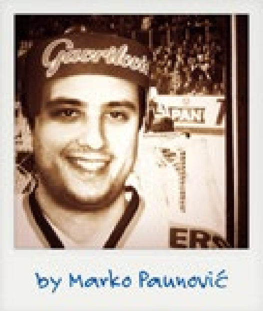
ii. Osprey MAA473 "New Zealand Expeditionary Force in WW1" by Wayne Stack and Mike Chappell.

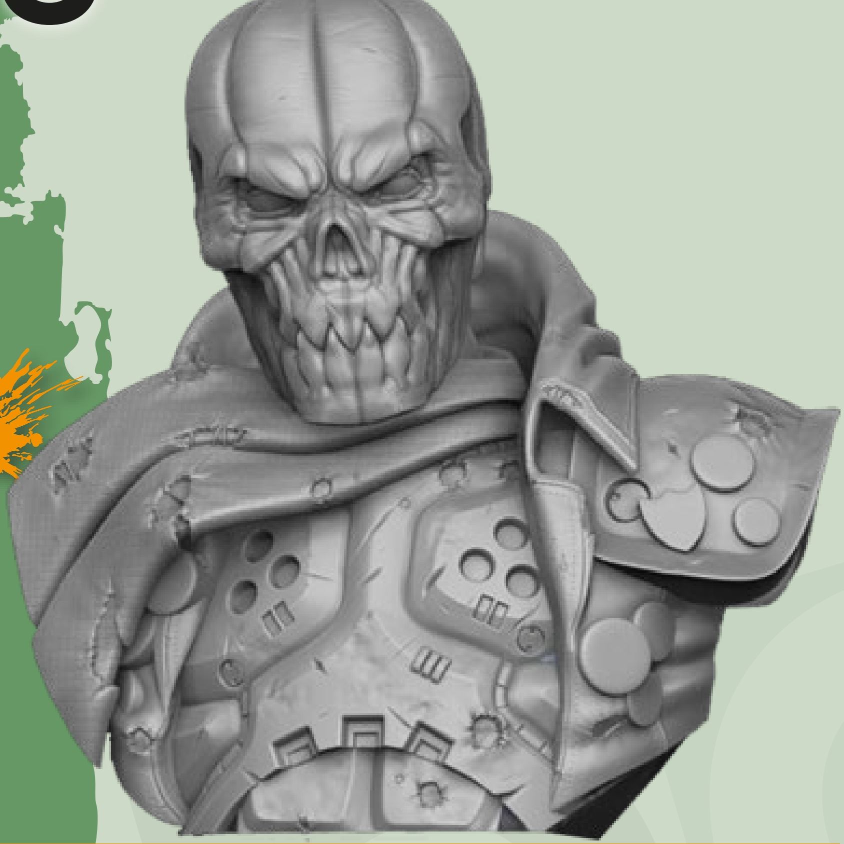
iii. Osprey ANZAC Infantryman 1914-15. Warrior 155 ANZACs" by Ian Sumner and Graham Turner.





Unboxing





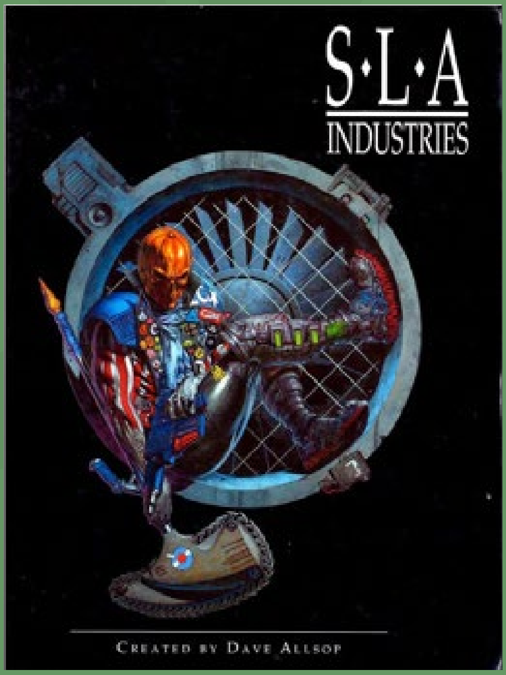
Details

Price:	£25 + P&P
Size:	65mm
Material:	Resin

Available from

www.daruma.productions

Daruma Productions' Halloween Jack bust



SLA Industries is a role-playing game first published in 1993 by Nightfall Games. The game is set in a dystopian far-flung future in which the majority of the known universe is either owned or indirectly controlled by the corporation called "SLA Industries". The game incorporates themes from the cyberpunk, horror, and conspiracy genres. The RPG is set in a dark futuristic urban environment and gives you unlimited possibilities to explore in a world where one company controls everything, the masses worship television shows that feature serial killers versus company sponsored agents, and you are thrust in the middle of it all. This model is a bust of a serial killer and is a character from the game. Serial killers in the game are psychotics with an irresistible compulsion to repeatedly commit murder. The most famous of which is Halloween Jack, a legend in his own lifetime.

Halloween Jack is a 65mm bust that comes in a plastic clam shell blister. The blister arrived in a pretty bent up cardboard box that was not protected by bubble wrapping or styrofoam. Nevertheless, the blister is sturdy enough and has arrived without any damage. It's a single piece bust that comes with a separate resin base. However, if you wish to display this bust properly, you'll need to chuck the base away and get yourself a

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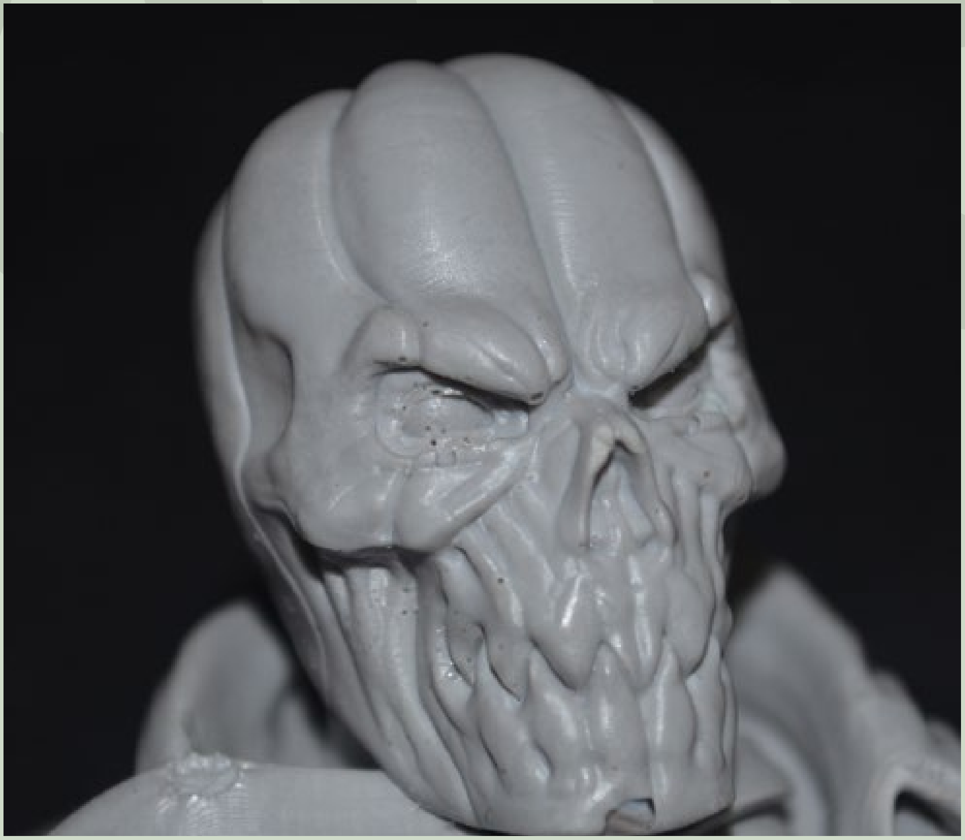
M.11



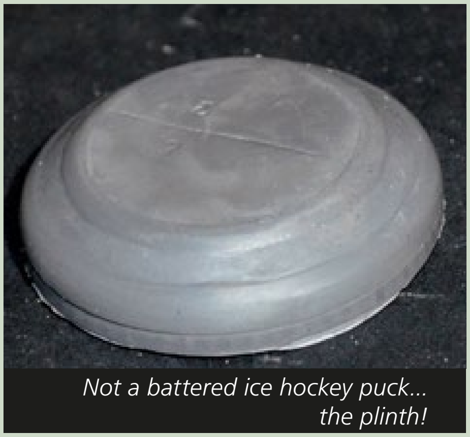
proper plinth. The quality of the base cast is poor, with loads of excess material around the edges. The surfaces are not even and the top side has a line and two numbers engraved on it for some unfathomable reason.

The bust, however, upon first inspection looks great. The details are neat and precise, the armour has battle damage and the overall design of the bust is good. The aesthetics of the bust are what first drew me to purchasing it and I was not disappointed.

However, while the design is really, really good, the cast could be a bit better. In some places, there are air bubbles evident that have formed during casting, so in those places there are some holes and irregularities present. The most notable are on the chin and the top of his head. That said, even a novice modeller shouldn't have too much trouble fixing those with some green stuff or putty.

Upon further inspection, I noticed really tiny holes on some surfaces. This is once again proof that probably the speed of pouring in the resin was too great or that the vent holes were too small for the process. Nevertheless, if the bigger holes are easily fixed, these won't be any trouble at all. I'd even suggest using Liquid Green Stuff, as I believe even that would fix the problem. Just don't start painting without this prep work, as the faults are really tiny and easily missed but with paint added would show.

To sum up, this is not the best bust I've held in my hand, but it's far from bad. Twenty five pounds plus shipping, I reckon, is a reasonable price for a bust this size and if you like the design or are a fan of SLA, it's well worth it!



Not a battered ice hockey puck... the plinth!

ANDREA Miniatures
INTERNATIONAL Figure

ANDREA Miniatures

There have been a lot of new miniature companies emerging over the last few years and with the global online market, digital production and the advent of crowd funding, this hobby has never been as accessible as it is now.

Before the current climate, anyone wanting to make a living from selling miniatures had to be passionate about the hobby. A dedicated vision was needed along with hard work and the commitment to see it through. This is the humble origin of brothers Fernando and Carlos Andrea.

In the early sixties, the Andrea family home was monopolised by toy soldiers and the games of the Andrea brothers. There were some good brands in Spain at that time, manufacturing high quality rubber-cast figures. The Andrea passion for miniatures was evident early on, as the brothers spent countless hours playing imaginative children's games with the figures.

This fondness for those figures didn't fade as time went by. On the contrary, it continued to grow year after year until the late sixties, when the Andrea brothers began to paint the old 1:72 figures from Airfix with Humbrol enamels.

At the beginning of the eighties, Fernando Andrea was sailing around the world as an officer in the Spanish Merchant Marines and Carlos, who had studied architecture and economics at the University in Madrid, was an executive working for a large English company.

They were both making good livings, but both felt something wasn't right. Their modelling activities had been reduced to practically nothing, even though both still dreamed of figures. They met rarely, but when they did, conversation always shifted to the same topic: 'the next figure we're going to design as soon as we can'.

In the winter of 1983, a crucial decision was made. With the support of Carlos's girlfriend (now his wife, Concha), the brothers gave up their respective professions and founded Andrea Miniatures to dedicate themselves to their life-long passion, the art of miniature figures. The young company's assets were easy to compute: no money at all, no machinery, no models to be sold, no know-how on how to cast and produce figures, no premises, but tons of hopes and dreams.

The brothers' old room at the family home, where many of the early pieces had been created, happened to be the first Andrea workshop, office and... bedroom. A long struggle then began, with feverish, 16-hour-a-day modelling sessions, no weekends, no holidays. Still, these were joyful times, marked by the appearance of several models that were painstakingly planned, researched and carried out. Some of them may seem a bit on the rough side by today's standards, but any move to drop them from the catalogue is systematically rejected on the basis that all were produced with the identical dedication and effort, thus well deserving the honour of appearing in the catalogue.

Andrea Miniatures today is part of a much larger corporation that produces and distributes everything from modelling accessories and books to all kinds of commission works ranging from military and historical miniatures to vehicles, airplanes, medals, sculptures, dioramas etc.

The company's headquarters in Madrid comprises a large group of professionals including moulding engineers, teams of painters and modellers, quality controllers and graphic designers, all of them backed by a great factory where every little detail of the production process is important to ensure high levels of performance.

But even within this industrial complex and even with the incorporation of the latest technologies available in the market, the old and new Andrea Miniatures continue to share the same care and craft typical of the legendary pieces whose origins are rooted in a passion born many years ago.

Andrea has been quiet of recent on social media, but still working hard producing miniatures, especially aimed at the U.S. market. So, we at FPM thought it a good idea to feature them in a spotlight and familiarise ourselves with them again and introduce them to those that are new to the hobby. We got a chance to grab a very quick chat to Fernando Andrea.

You started Andrea Miniatures in 1983; tell us about how life was in the beginning. Did you struggle to get off the ground with just the two of you?

It was, and keeps being, a life's passion. We struggled up to the point of placing the creation of the best possible figures above any other thing.

White Paint Set
Blue Set
BROWN Paint Set

How have things changed since the early years working from a small room in your childhood home?

Not very much indeed, only the stage changed: hard work, full commitment and some drink now and then...

Tell us about the Andrea concept, sculpting and production process and how has this evolved over the years?

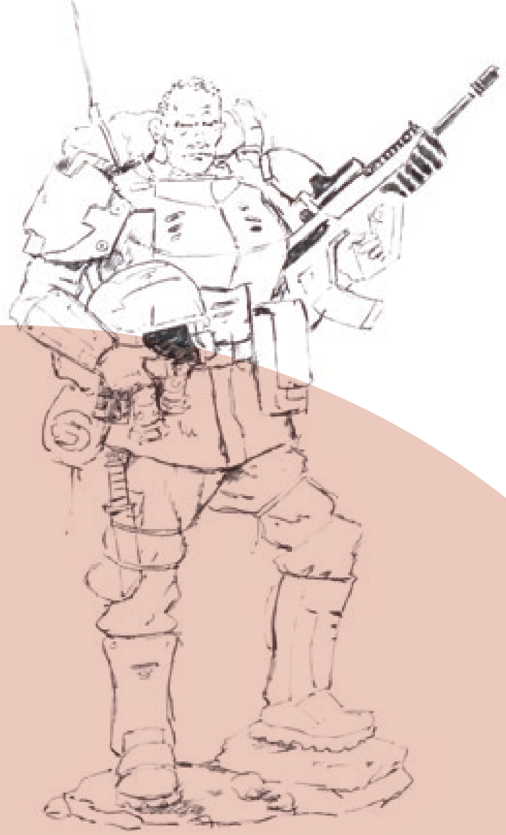
It was a long and elaborate process, which is still going on today. Basically, it is the concept of figures as a supreme art form and a complex mixed technique of modelling and carving implying a solid education in art: drawing, sculpture, anatomy, composition, etc. A solid knowledge in military history and uniformology is required too. On a more practical level is the use of specialised artistic teams even for the creation of a single 54mm figure which, even though it seems to surprise some people, practically excludes the concept of "author's model".

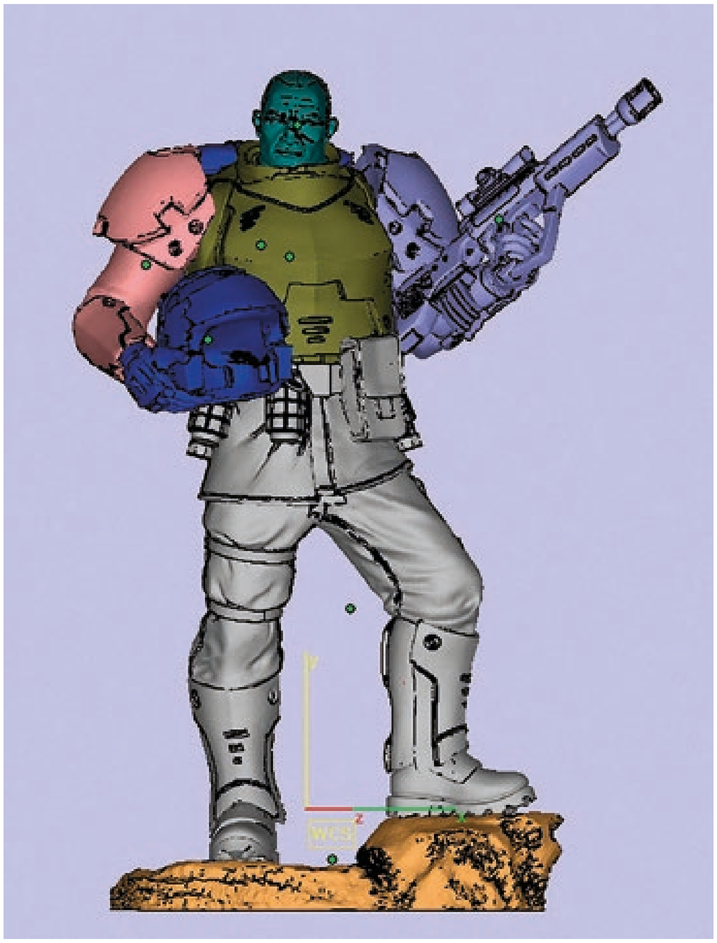
Do you commission artist and sculptors and who has you worked with over the years?

Around 100 different designers all along 33 years. Almost everybody around...

I know there are too many to list, but please give our readers a general idea of the range of models we can expect to find at Andrea miniatures. Scale and genre.

Practically everything.





I know you already have a loyal customer fan base, but whom else would you like to see interested in buying your models?

More women.

Are your current products hand-sculpted or digitally designed?

Both have their merits and disadvantages and it's prudent for us to work with both.

Do Andrea Miniatures produce anything else? Scenery, accessories, tools or anything else?

Yes, as well as books, dvd's, bronzes, dioramas and a wide range of commission works for movies, fine arts, etc.

Tell us about the projects are you currently working on and can you give us an insight into what we might see as future releases?

That's top secret; sorry.

HISTORICAL BRONZES

ANDREA Miniatures

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Do you still feel the same passion that you felt in 1983 and what are the standards that drive you as a company?

Same than the first time I handled a little figure in 1965. As I said, the best possible quality.

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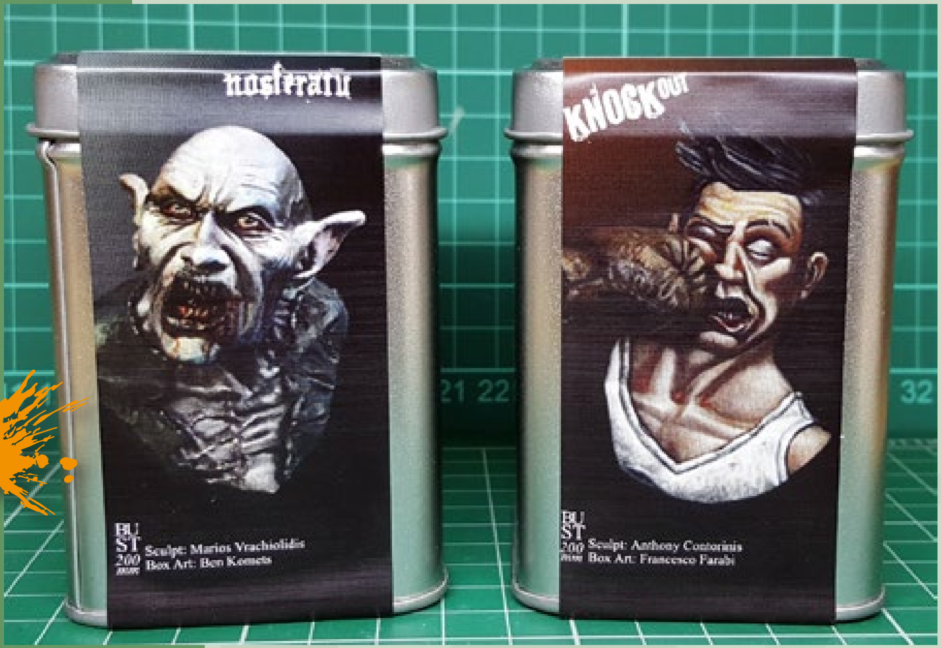
There is so much diversity for miniature artists these days that it's no longer a case of seeing what becomes available and then planning a project around what you see. Now it's possible to dream a project and then search for the right figure or figures to compliment your vision. This is where Andrea really excels. They aren't just about providing high quality and excellent service. They are also about providing a massive range — samurai to sci-fi, warriors to warlocks, soldiers, diorama pieces and the list goes on. Andrea has spent years perfecting their craft, so if you don't already, then it's definitely worth visiting the online store to look through the extensive catalogue. Over the coming months, FPM will be reviewing some of their latest releases, so keep a look out in future issues.

By Luke Wilson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BUST 200mm
Sculpt: Marios Vrachiolidis
Box Art: Ben Komets
BUST 200mm
Sculpt: Anthony Contorinis
Box Art: Francesco Farabi
21 22
32

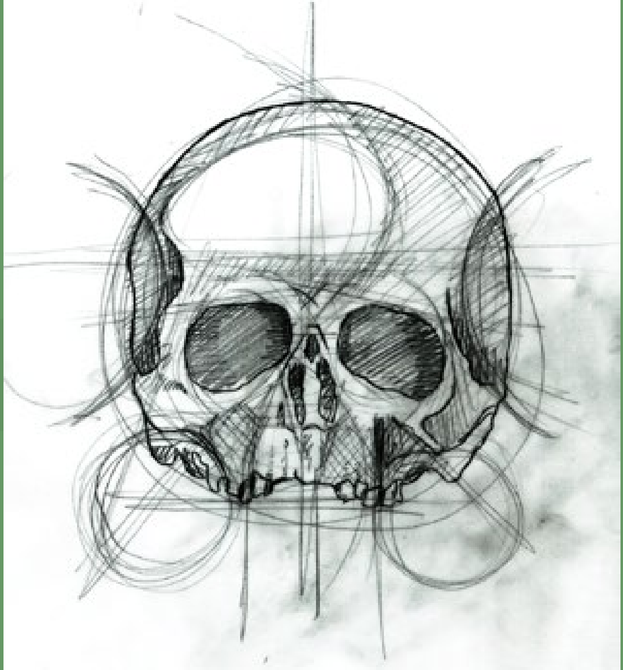
Details

Price:	£29/€34/$36
Scale:	1/10th
Material:	Resin

Available from

Michael Kontraros Collectibles

Michael Kontraros Collectables' Nosferatu & Knockout



If you don't know who Michael Kontraros is by now, you have either just come into the hobby or been living under a great big hobby rock.

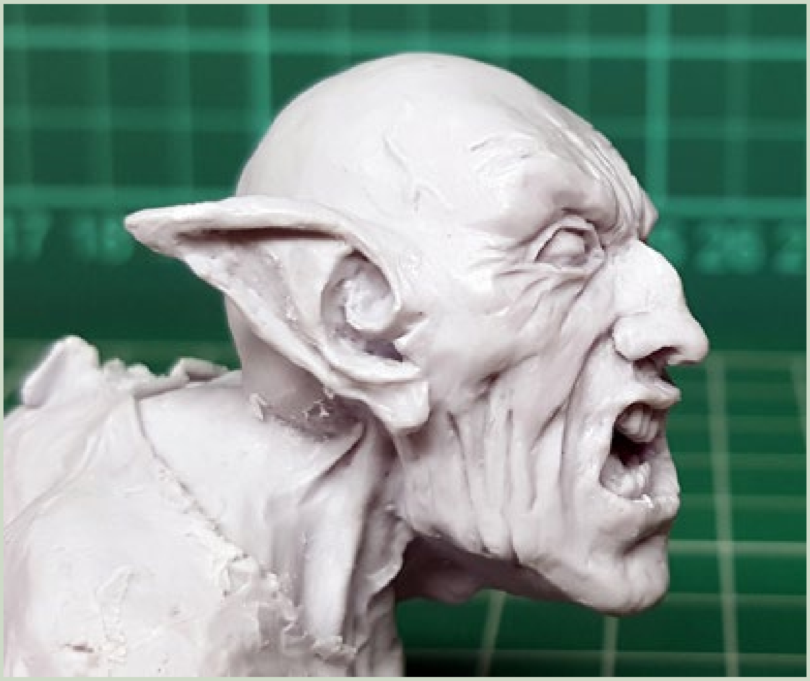
I first saw Michael's work back when he did an excellent bust set based on playing cards with a twist. I wanted them, straight away, but alas they weren't for sale. So I have followed his work for a while and bought various pieces along the way. I got to meet the man himself at Euro a couple of years back and we instantly hit it off. I also got to pick up another one of his pre-releases to the fantastic werewolf queen (look out for a full review of all 3 queens in a later issue of FPM).

When I met up with Michael this year at Euro, he was accompanied by two of his friends, Ant Contorinis and Marios Vrachiolidis (remember these names). We got to talking and Michael told me that these two friends were also his students and they had entered some original sculpts into the competition. Well, I went down had a look and instantly wanted them.

Michael said they were going to be part of an upcoming Indiegogo campaign, but he would like to give these 2 busts to me as a gift as a friend. I have to say I am very grateful to Michael, Ant and Marios for the gift and the excellent work. Now, let's see what got me going about these two student busts.

Both Nosferatu and Knockout arrived packed nicely in solid metal tins. On opening them, they were in little plastic bags packed tightly into another larger plastic bag. This protected the busts nicely, so they arrived in perfect condition.

Firstly, let's look at Nosferatu.

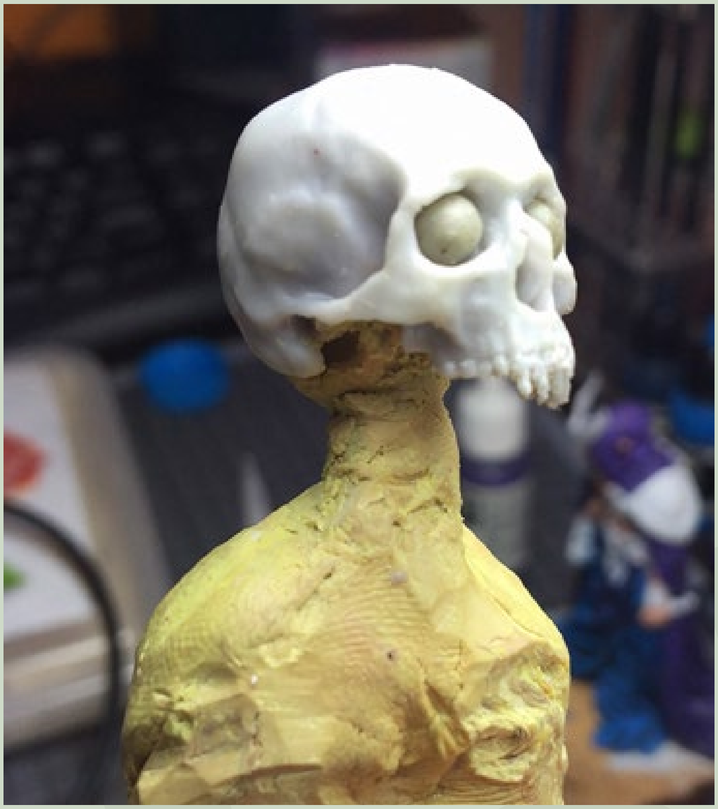


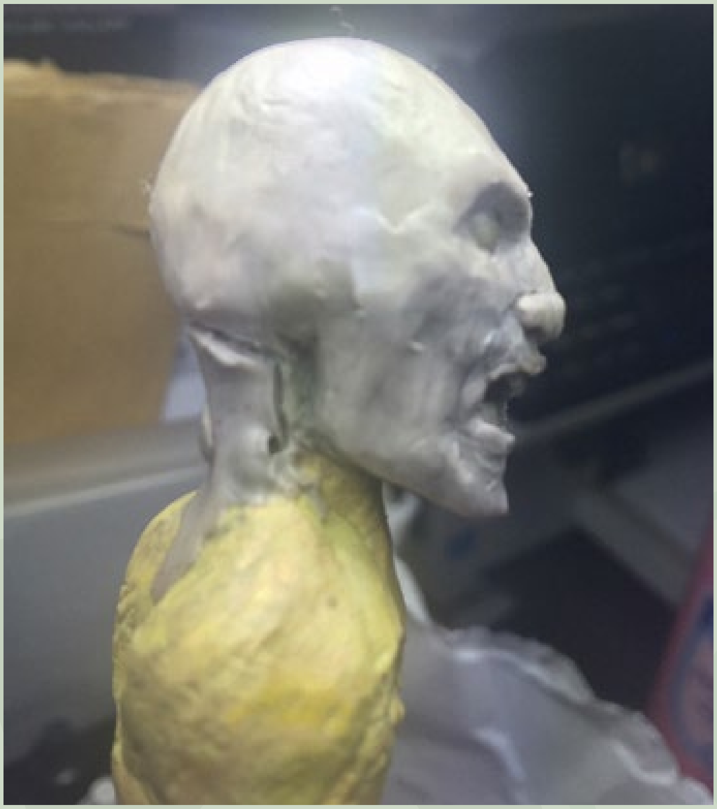
He is a single part model, as said before, in 200mm scale. I think Marios has done a really nice job on this. Of course, it helps having Michael on hand guiding you, but I say you still have to have basic talent. This isn't your usual beautiful vampire, but more a vampyre!

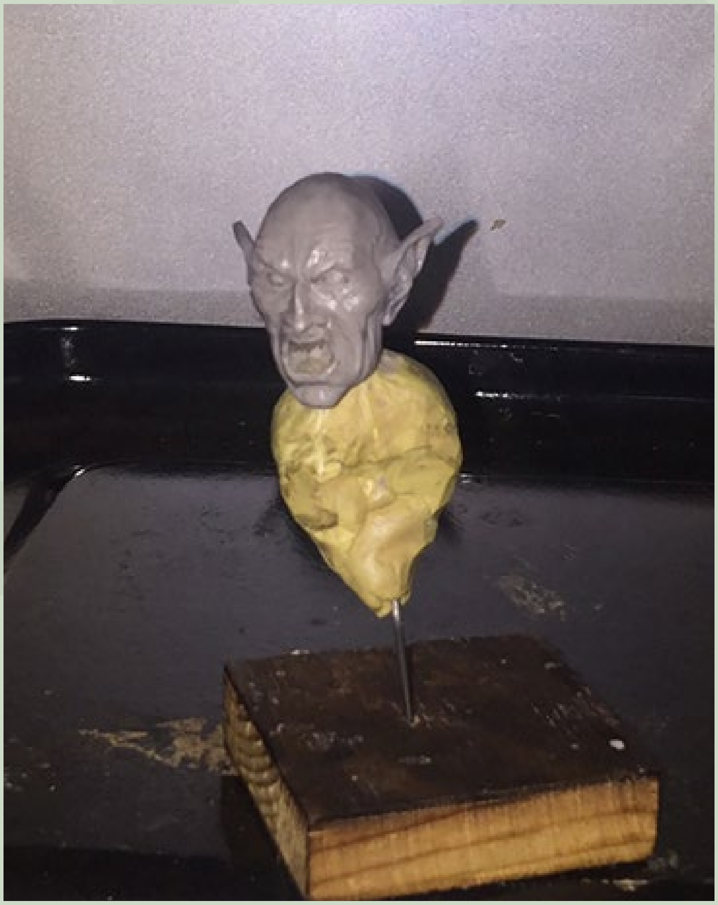
His overall posture is twisted and this makes for a great little bust. The box art has been done by Ben Komets, so you can see what can be done with this bust before you even open it.

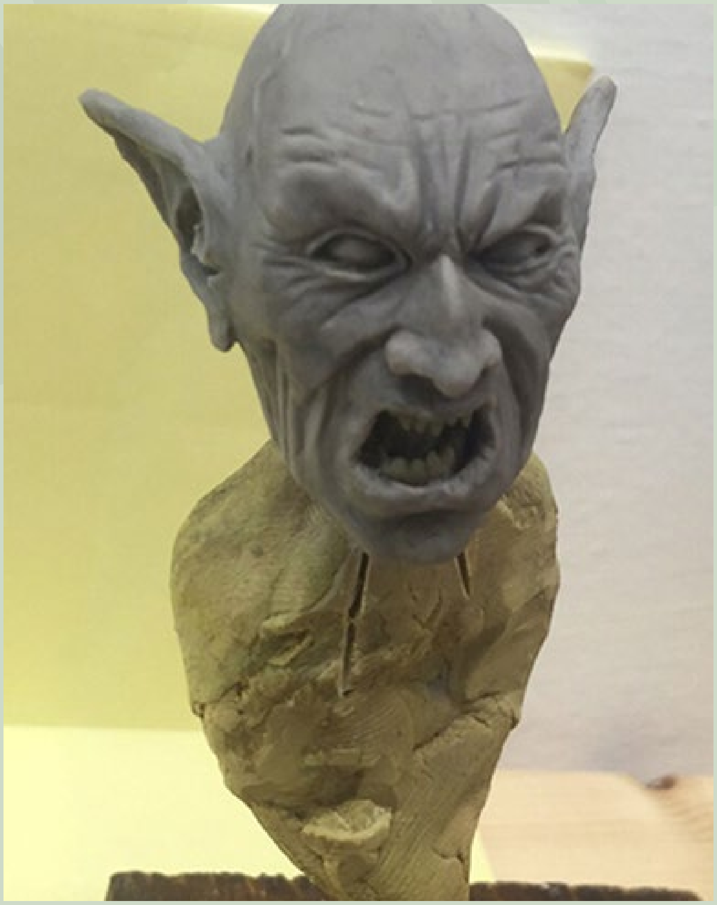
Looking over this bust you get a sense he has been around for a long time. He has a primeval look to his face and appears very aggressive; again, this has been captured very nicely. On closer inspection of the face, you can see the detail is quite smoothly blended. I like this, as you aren't restricted to painting detail already there and can add your own stuff. I think as my own painting has progressed, I have begun to appreciate the areas that aren't as highly detailed as well as those that are. I see them more as a blank canvass now rather than an area I just don't know what to do with. He has a great sneer on his face. I imagine that he has seen his nemesis; perhaps Van Helsing has found him or perhaps it's a rival. Either way, there is great character in the face. Marios has taken his instruction from Michael well and put it in to good practice. Of course, this is what Michael has called a student bust. It maybe hasn't got the finesse about it that some of the more accomplished sculptors or Michael himself have, but that all adds to the charm of the subject for me. Adding that to the fact this is Marios's first commercial sculpt and I think you have a future winning sculptor in the making. I look forward to seeing what comes next from him if this is his first sculpt. I got to speak with both guys and they were gracious enough to send me some WIP photos of their sculpting. Each were done under Michael's supervision.

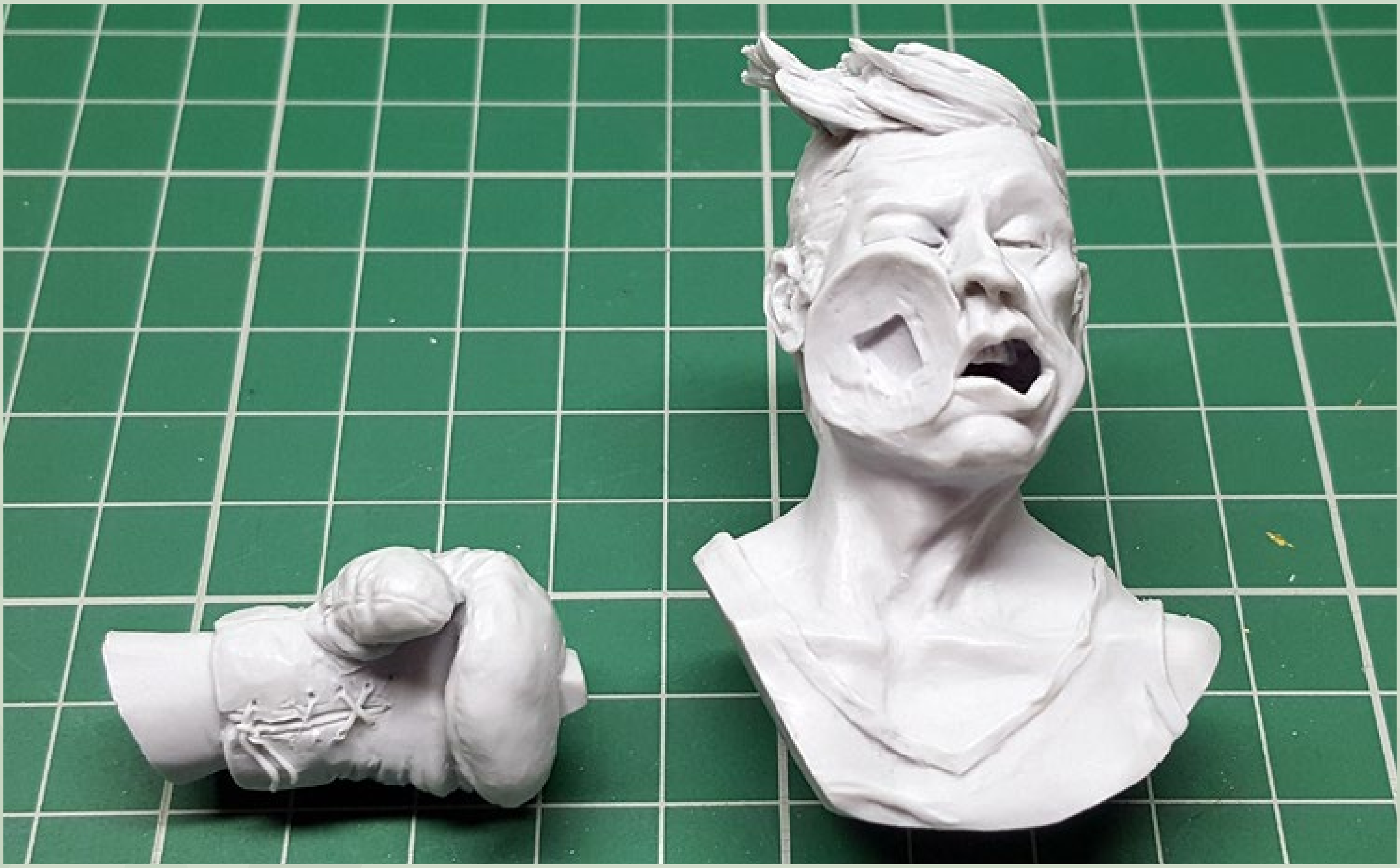
Here are the WIP of Marios's Nosferatu.









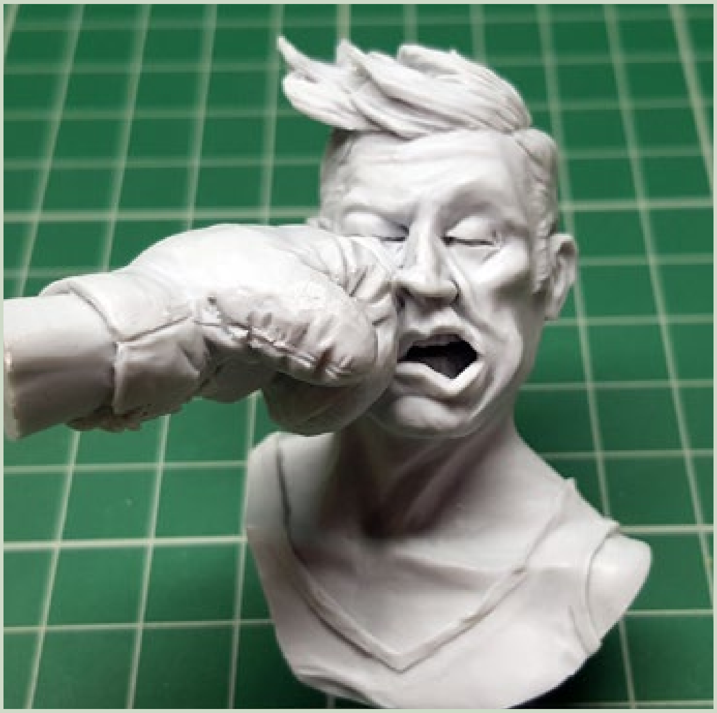


Next, we move on to Knockout; it is much the same as Nosferatu on the packaging side, so no more to write about there. Again, this is a student bust and this time is the work of Anthony Contorinis.

This one comes in 2 pieces. It depicts a boxer getting a good old left hook. I don't know if this was Ant's intention, but he looks like a 1950's Italian boxer in a gym. Not sure why I get that feeling, but I do. Maybe I have watched one to many boxing films in my time? Anyway, looking over the cast there were no obvious flaws in either the sculpting or casting of the bust. Very much like Nosferatu, you are getting a premium feeling product.

Even doing my now standard Blu Tak dry fit, the glove dropped into its slot really well and there won't be any filling needed, not in this copy at least. Anthony has really captured the feel of this boxer getting hit. The glove is in just the right position and angle for the hook and the facial expression is just brilliant. He really has taken time getting it just right and this definitely gives the piece atmosphere and character. It doesn't come across as the sculpt from a first-time sculptor.

Here I have removed the glove and taken a close up, so you can really see the detail on the face I am talking about. It's things like when you look in his mouth all the detail is there; the teeth, tongue etc. and, of course, the overall distorted face. Did Anthony look at some of those slow-motion videos on YouTube when sculpting? I think so. 😊



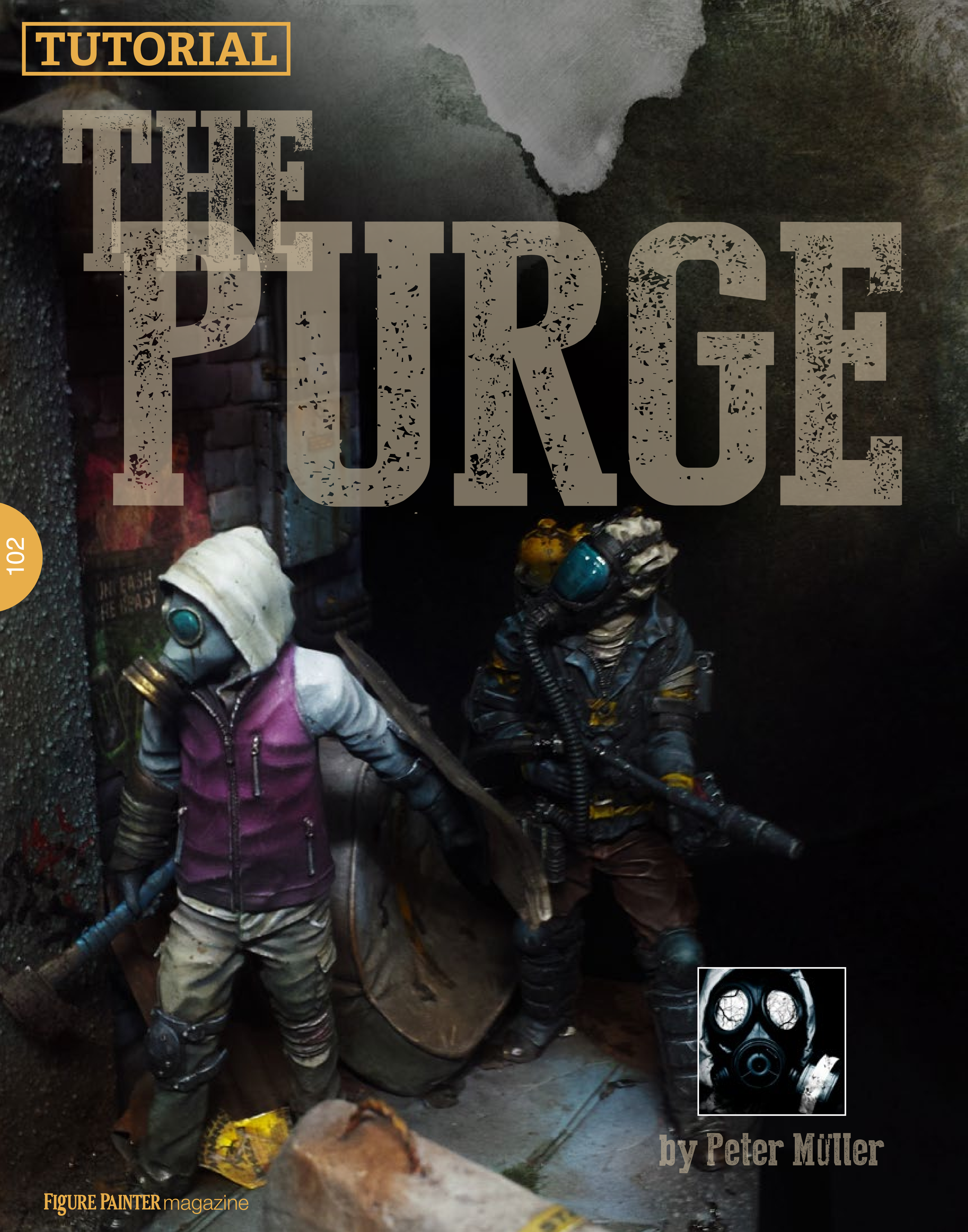
Again, this is another student bust under the guidance of Michael and I actually think his style has been reflected in both of these pieces. That, of course, is not a bad thing, as Michael is one of the top sculptors in our hobby today.

It is also worth mentioning that Michael has recently opened up his own studio and teaching sculpting is one of the things he is offering. If these are the results you can get, it's well worth making the pilgrimage to Greece to take a class.

Here you can see the final box art of each of the busts and this shows you what sort of thing can be done with what are two seemingly simple busts. Both artists have brought each one to life with some wonderful depictions on classic themes.

The first is Ben Komets with Nosferatu and then Fransesco Farabi with Knockout. One last thing. Just to let you, the reader, know, Michael has two more student busts in this range. Firstly, is Major Pain which was sculpted by Spyros Paizakis and painted by Alex Aggelakis. Last, but by no means least, is Brock the Orc sculpted by Nikos Rovakis and painted by Kostas Synodinos. These other two are well worth checking out also. They can all be found at the link in the details box at the beginning of the article.

THE PURGE



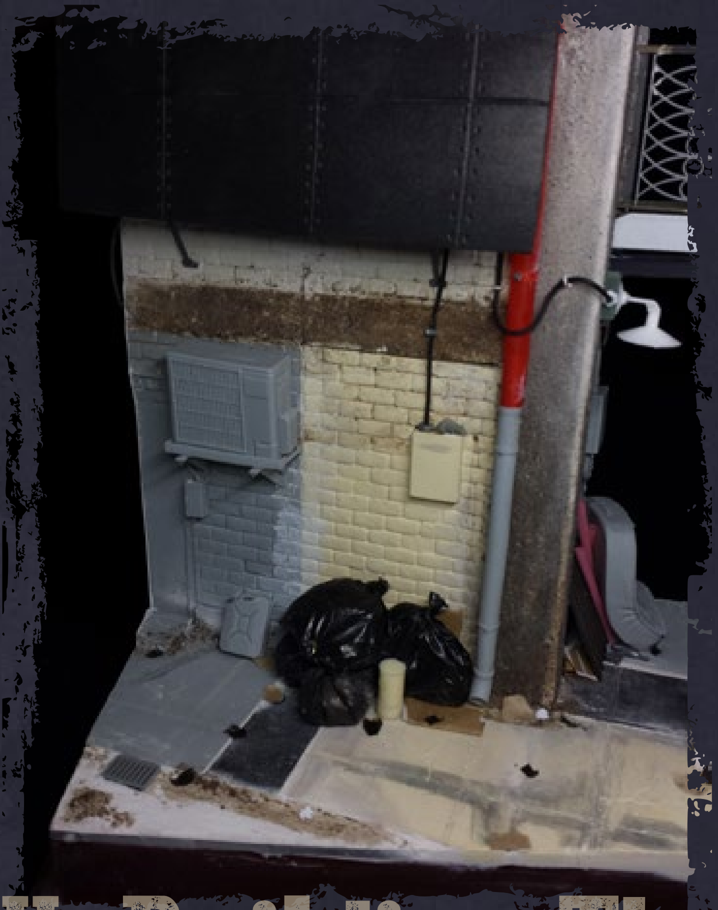
by Peter Müller

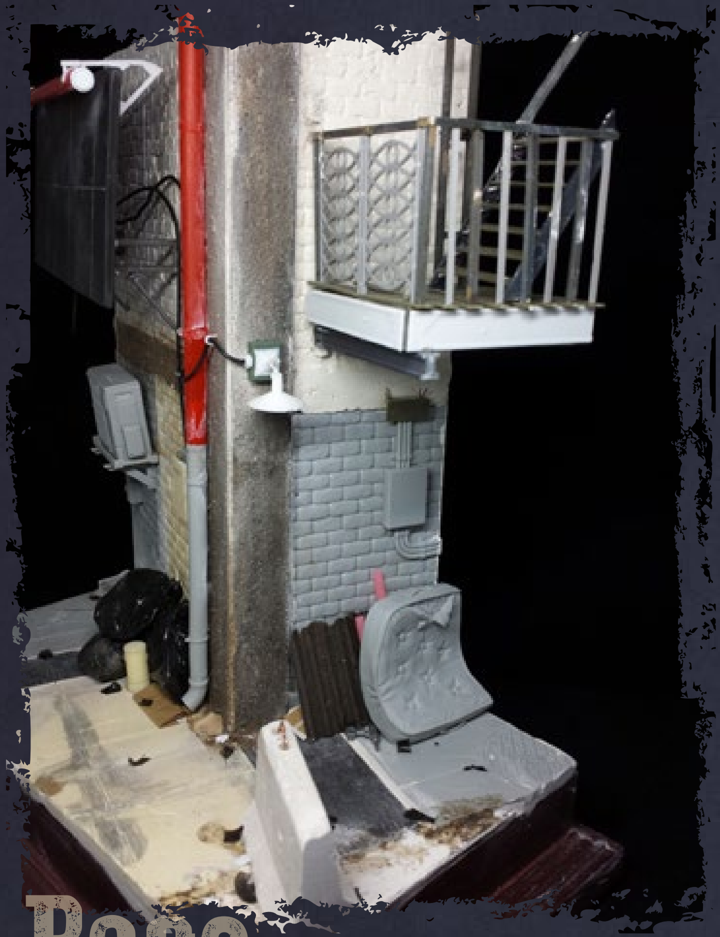
I. The Idea

I was already thinking about doing a bigger diorama in a 1:24 scale for quite a long time. So, when Figure Painter Magazine asked if I would like to do such a project and write a step by step about it, it was my chance to finally start the project.

Just some weeks before the mail from FPM, Nutsplanet and MAIM (Modern Army in Miniatures) had released beautiful zombie and survival miniatures. It was obvious to me to create a nice, powerful scene with them. In my vision, I saw a city desolated by a horrific zombie-plague and the last survivors were sending a small team of courageous individuals in order to cleanse their city from the deadly plague.

In order to visualize that the scene is taking place in a larger city, I decided to build a street corner with some kind of skyscraper. On one side, there would be the place for the survivors and around the corner would be the area for placing the zombies. The survivors are preparing themselves to charge the zombies to save the city.



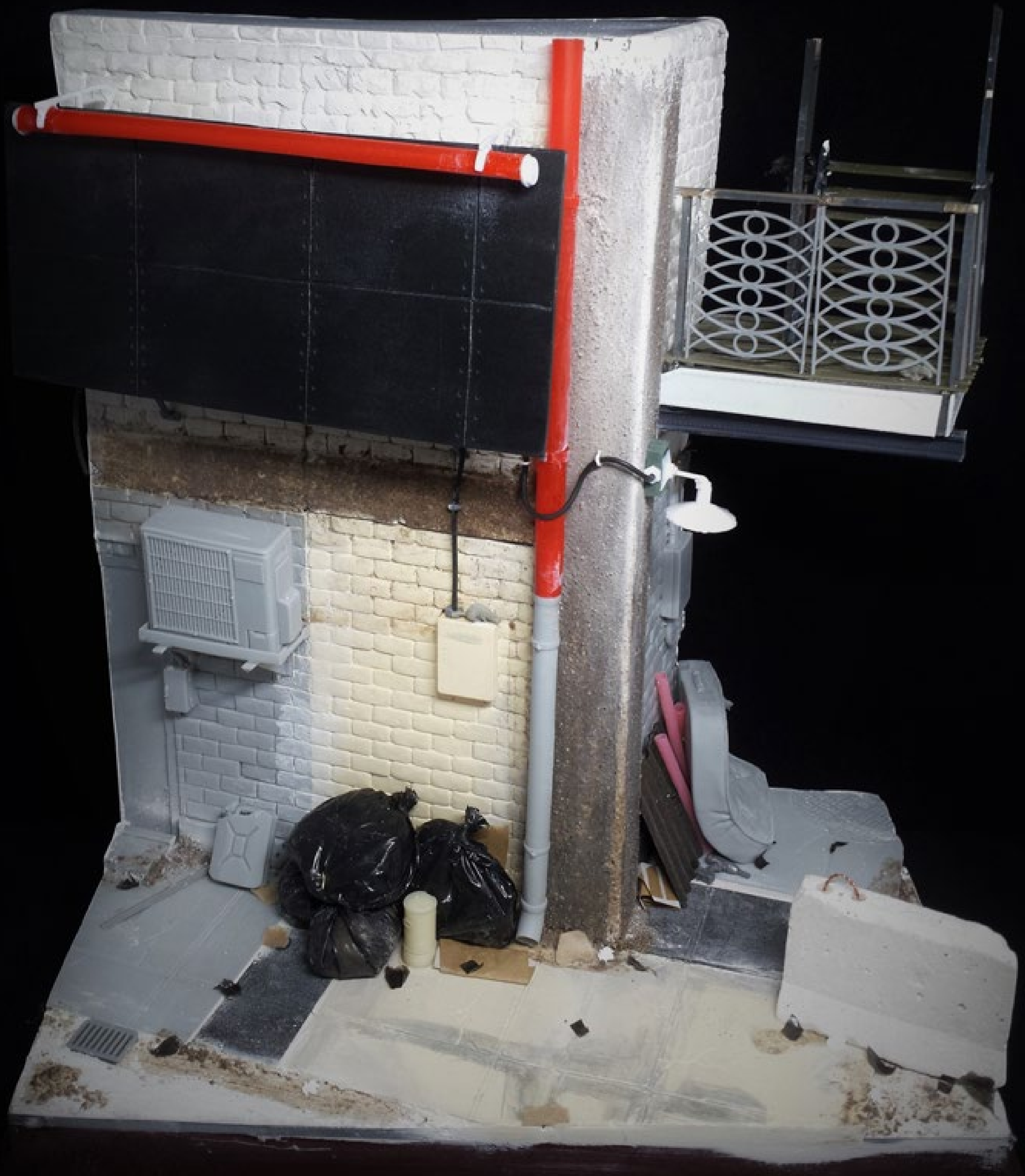


II. Building The Base

Usually I start a bigger project by doing a sketch on a piece of paper in order to develop a feeling of how I should place the single parts of the diorama and how everything works together. Not this time! In this project, I had all the needed pictures in my mind and could start right away. So, I took a plinth of the right size and decided where I would place the corner. Two of the miniatures from Nutsplanet already include parts of a stone wall, which were very helpful. Additionally, the sets include a door, an air conditioner, a box for electric wires and an old mattress.

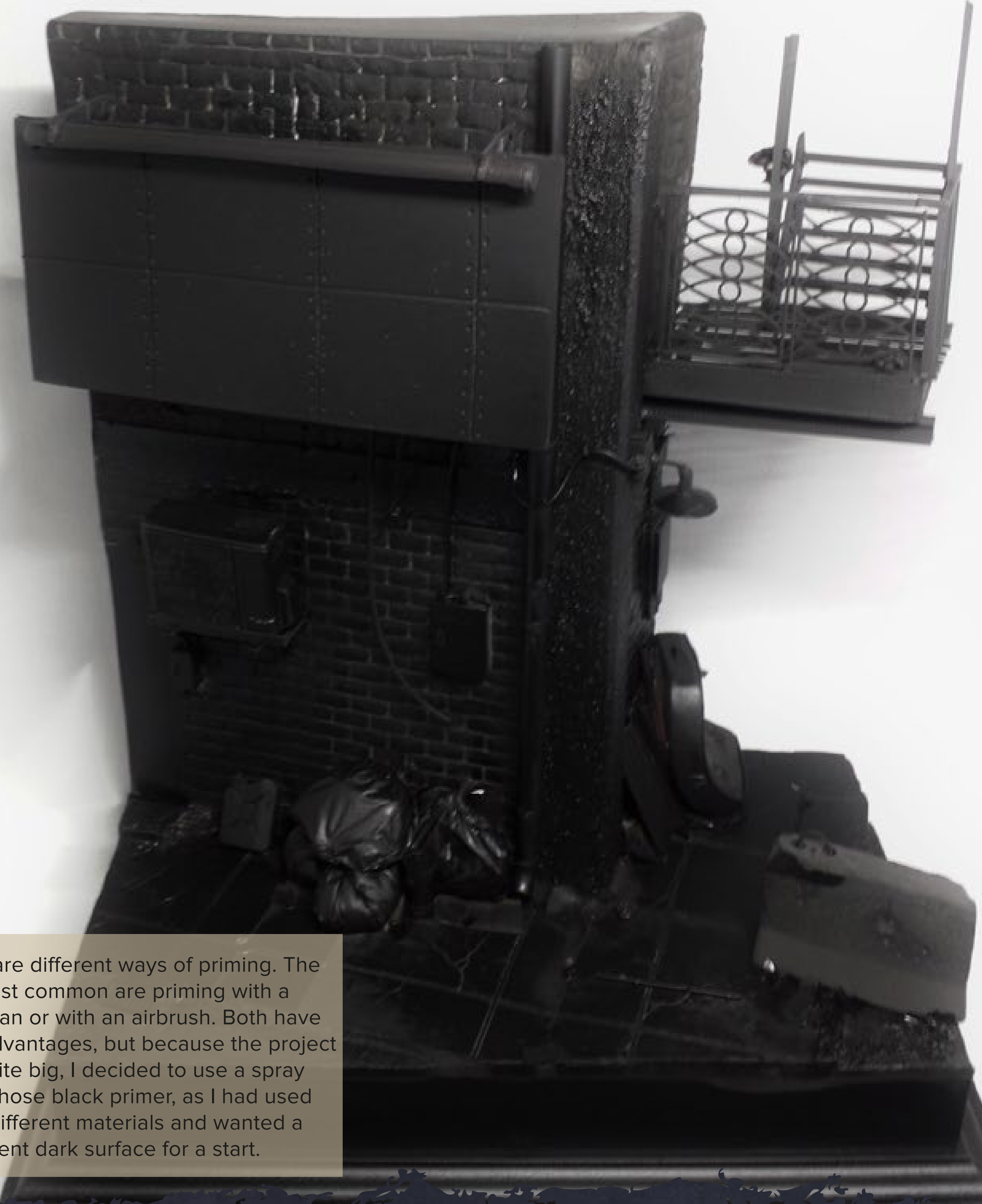
I used silicon to build a negative of the stone walls and with the help of dental gypsum, I was able to multiply the kits. Super glue and a bit of milliput were the last ingredients to build my city corner. I used the same technique for the sidewalk.

After the corner was ready, I could start adding some details. The fire ladder was build out of old plastic sprues, the drip rail was already part of one of the kits and I used a simple straw to increase the length. To underline the chaotic situation in the city, I used parts of different kits from other companies: some garbage, some junk and a barricade. I used the stuff quite randomly in order to add some details to the diorama.



III. Painting The Base

Priming

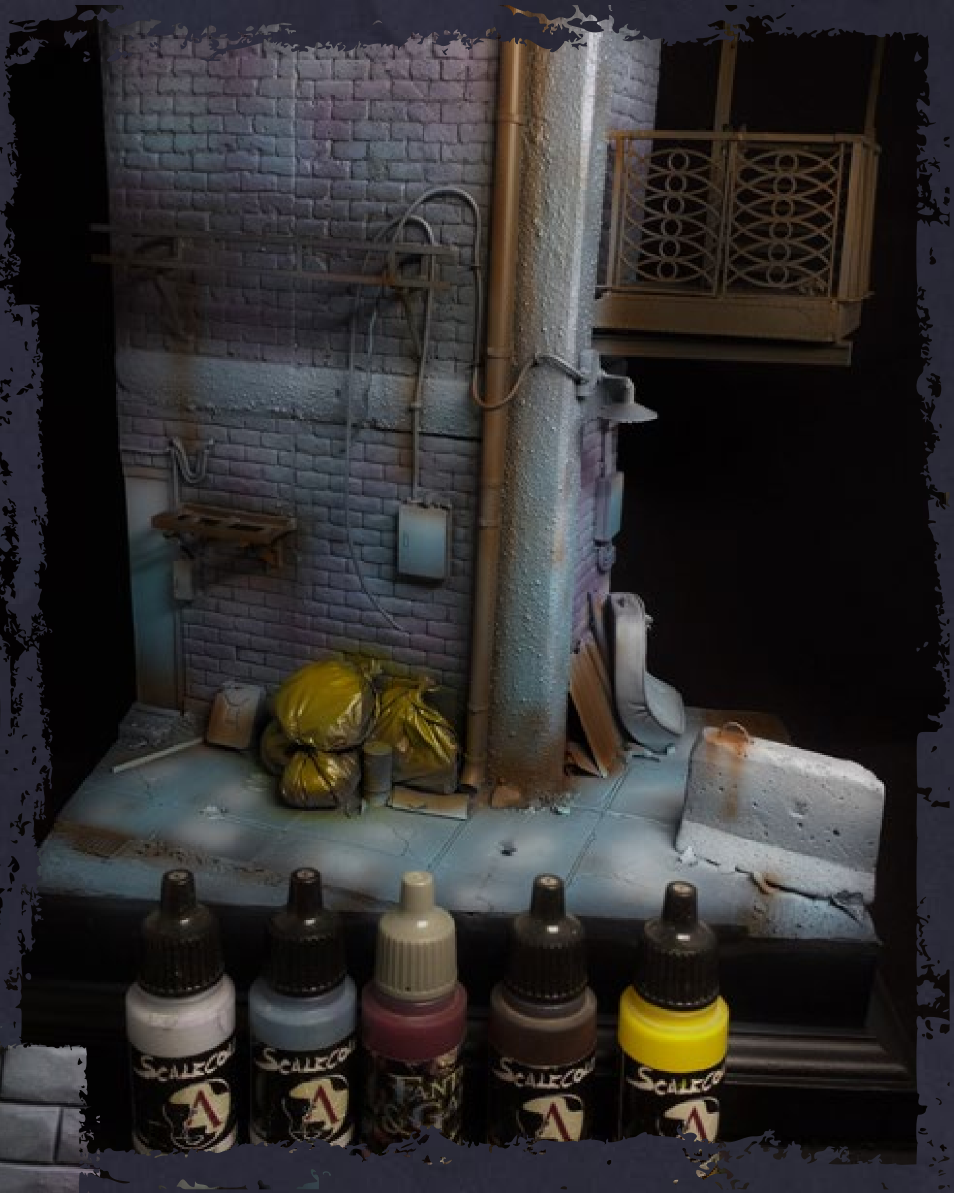


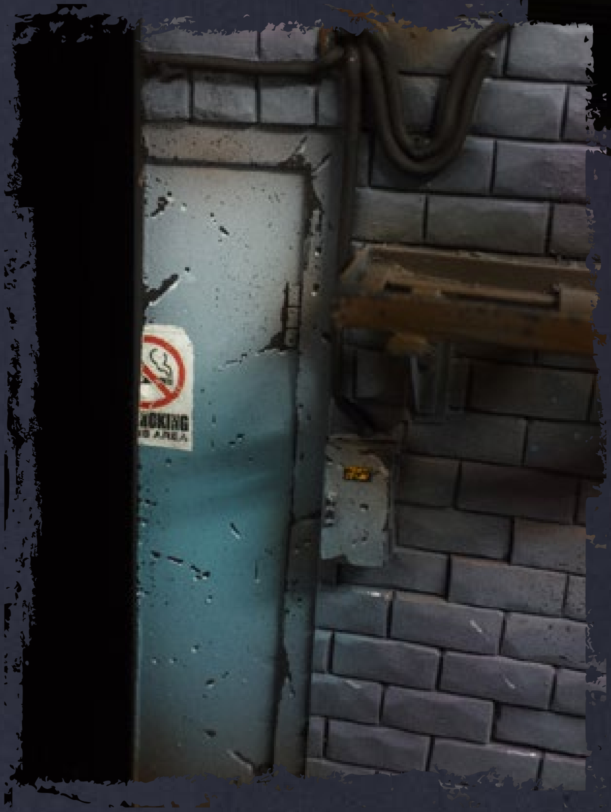
There are different ways of priming. The two most common are priming with a spray can or with an airbrush. Both have their advantages, but because the project was quite big, I decided to use a spray can. I chose black primer, as I had used many different materials and wanted a consistent dark surface for a start.

Basic Colours

In my mind, I had the vision of a cold, dark night in the city. To achieve this effect, I decided to use predominantly cold colours. Scale75 was my brand of choice in this and I applied Artic Blue, Bering Blue, Inktense Yellow, Inktense Wood, and Bloodfest Crimson with my airbrush.

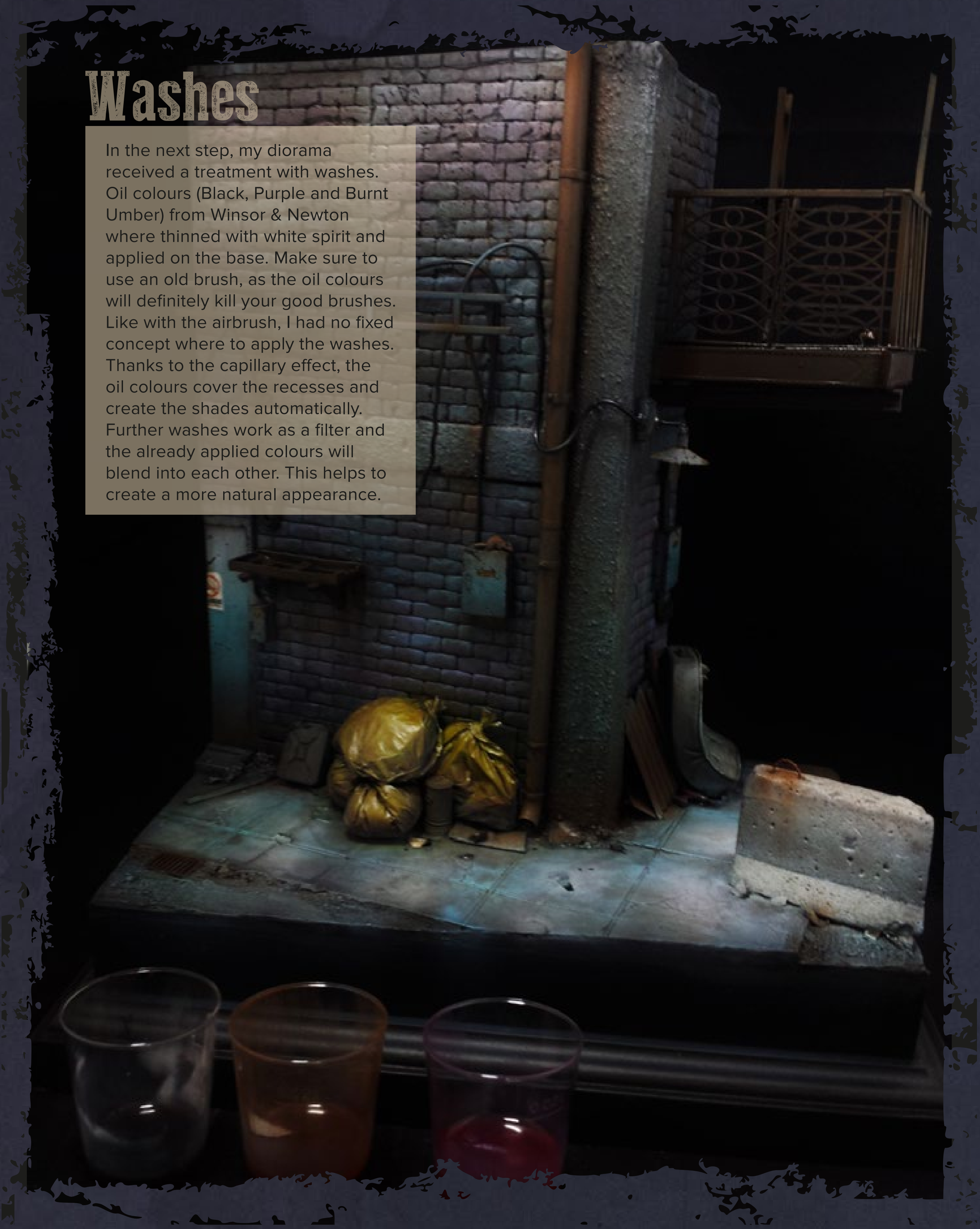
In this early phase, I have no real concept or recipe of how to go on. It's more like painting with my feelings. But the overall goal is to achieve a good sketch. As you can see in the picture, the colours were rather bright, but this will change in the next steps.





After finishing my work with the airbrush, I took a detail brush and black paint. It was time to sketch the first weathering effect — chipping colour. I started by painting black scratches and spots. It is important in this step not to have a symmetric concept in your mind, in order to achieve a natural appearance. I recommend having a closer look at some reference pictures to get an idea of the “natural chaos”. There are a lot of good pictures on the internet and I usually take pictures of interesting spots myself when I'm outside. If you open your eyes, you will find enough reference for your own projects.

After I applied the black colour, I painted a thin line with a brighter base tone on those “edges” which are hit by the light. It is important to keep the line as thin as possible to achieve a realistic three-dimensional effect.

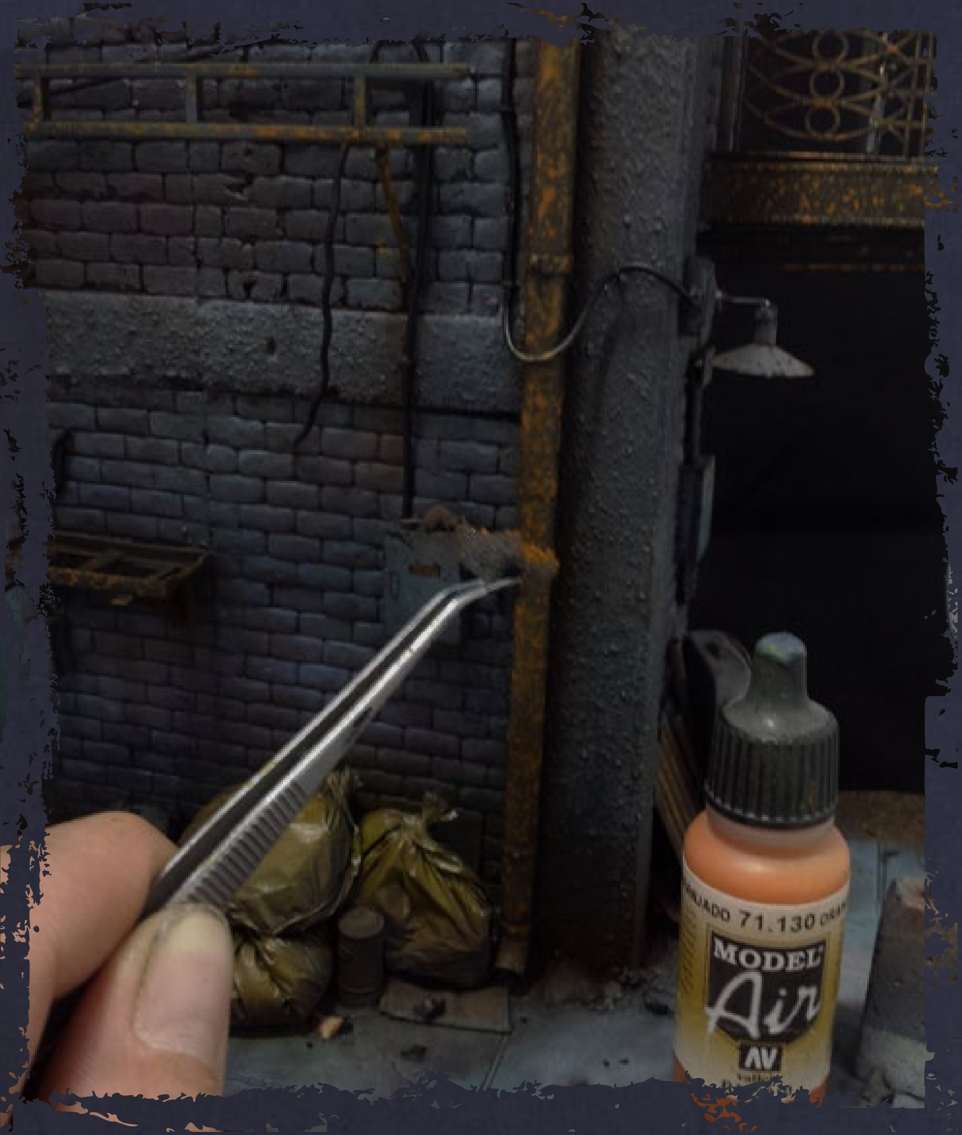


Washes

In the next step, my diorama received a treatment with washes. Oil colours (Black, Purple and Burnt Umber) from Winsor & Newton where thinned with white spirit and applied on the base. Make sure to use an old brush, as the oil colours will definitely kill your good brushes. Like with the airbrush, I had no fixed concept where to apply the washes. Thanks to the capillary effect, the oil colours cover the recesses and create the shades automatically. Further washes work as a filter and the already applied colours will blend into each other. This helps to create a more natural appearance.

IV. Rust

For the following step, I took care of the parts which should be covered in rust. With a pair of tweezers and a small part of a sponge, I speckled different orange colours on the parts. There is a nice side effect: by speckling more and more colours, you will achieve a nice texture on the surface of each part like on a rusted area in reality. To darken and blend the rusted areas, I applied black enamel colour from MIG Productions with a brush. I again recommend using reference pictures to get an idea of what rust really looks like.


71.130
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*WARNING: SOME SIDE EFFECTS MAY OCCUR.
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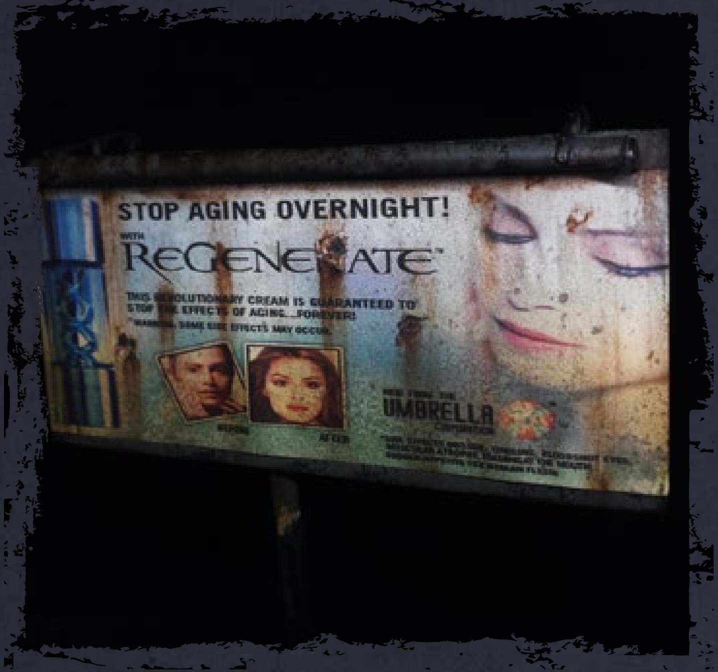
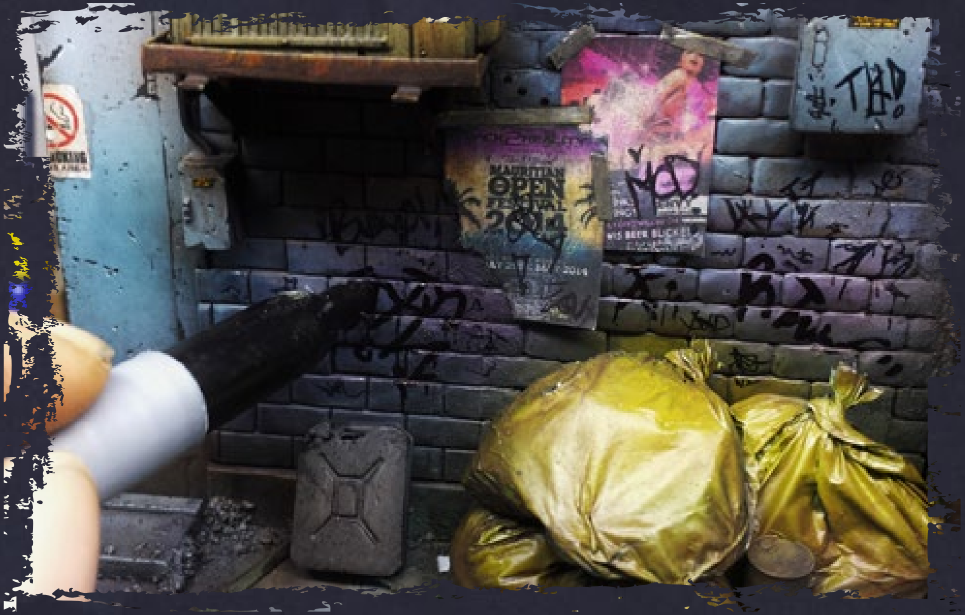
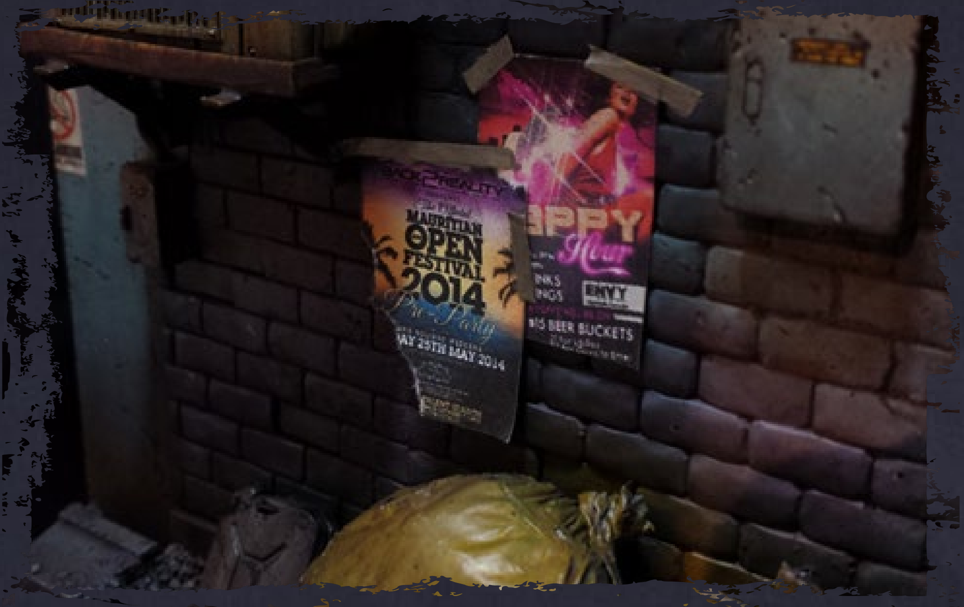

STOP AGING OVERNIGHT!
REGENERATE
UMBRELLA

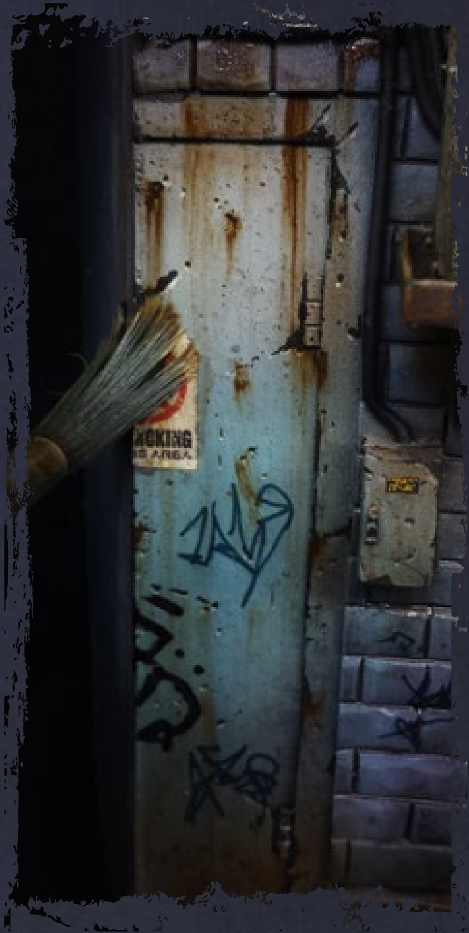
V. Details

After all these steps, the diorama is already looking good, but we want to push it bit further. If you walk in a bigger city, you see graffiti everywhere. I copied this with a thick and a thin pen. I also wanted to supplement the scratches I painted before with watery rust. For this I applied a bit of Burnt Umber oil colour at the beginning of the rust-carpet and used a brush, covered with white spirit to pull the oil colour down.

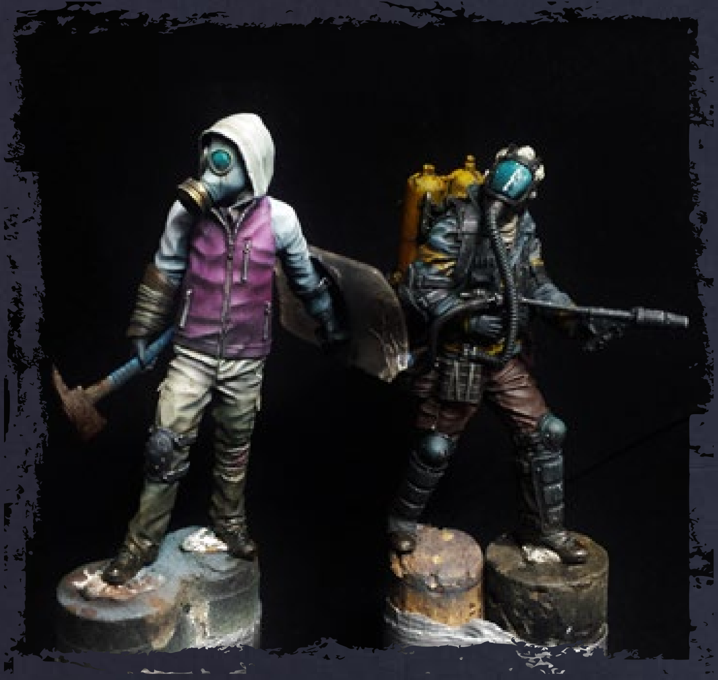
Posters and newspapers where scaled on the computer and printed with a standard printer. I spread them over the diorama and glued them with matt vanish. Later, I covered the papers with a wash of brown colour to create an older look. In the end, I created puddles with brown ink all over the diorama.

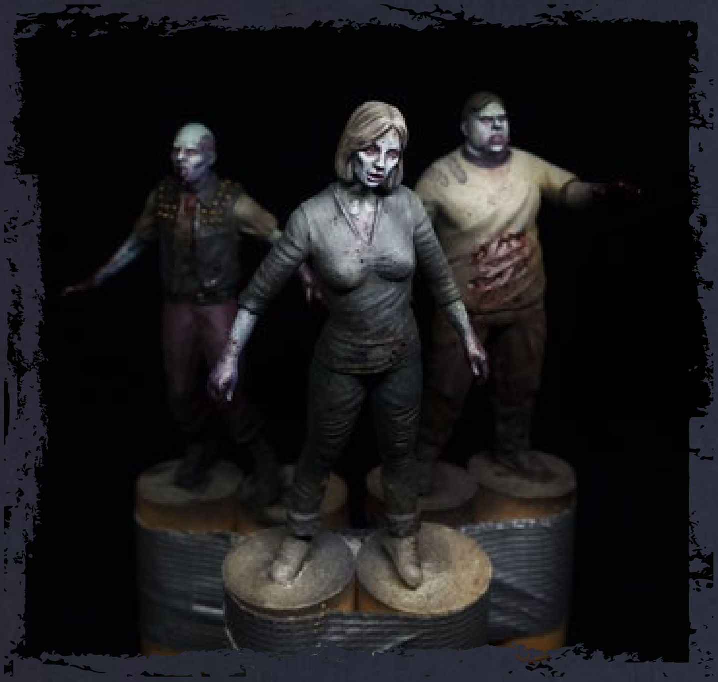




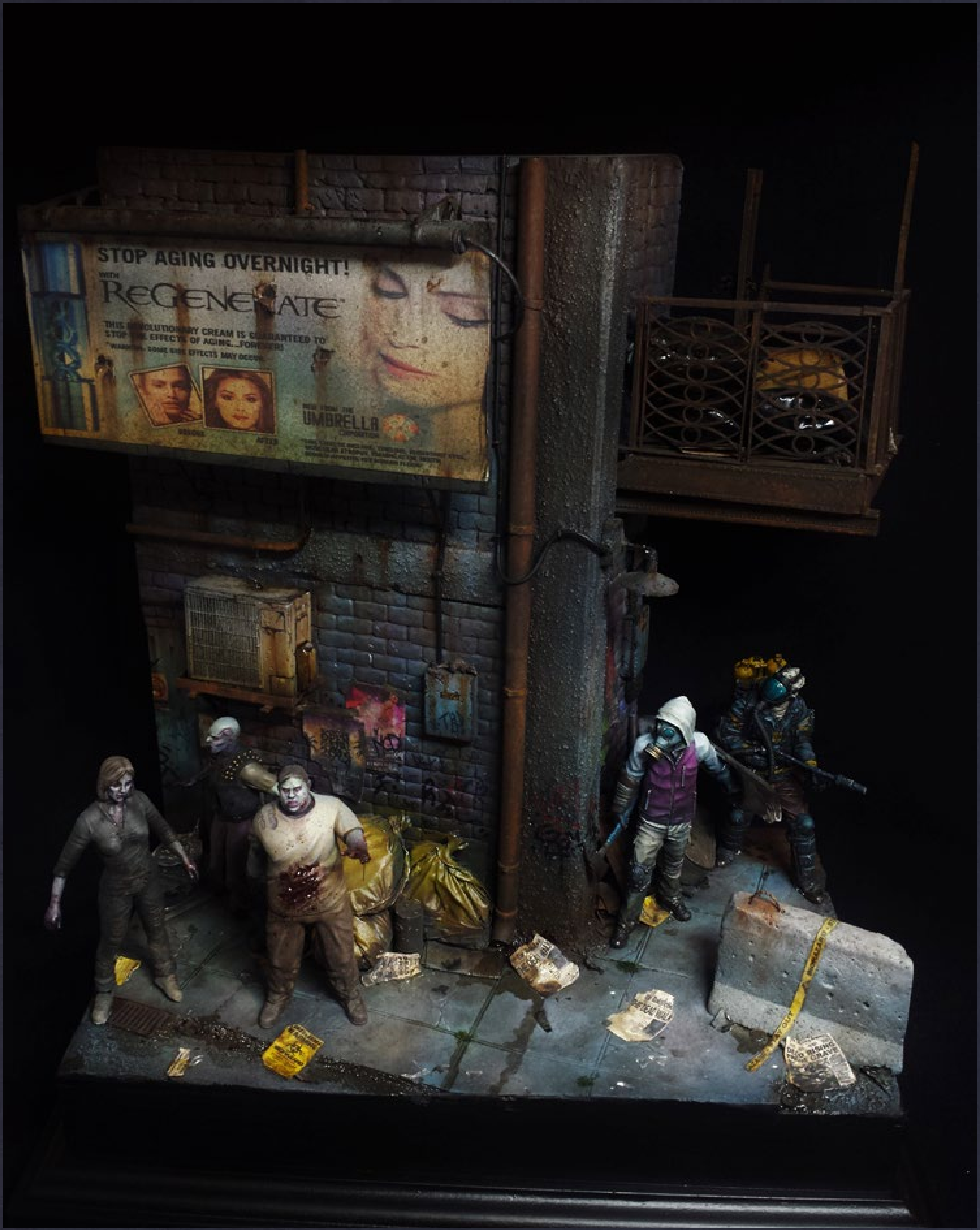


VI. The Miniatures

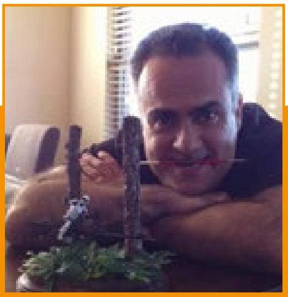




After I finished the base, it was time to take care of the miniatures. I wanted to transfer the cold atmosphere on them, so I decided to use the same colours which I had used for painting the base. After assembling the miniatures and priming them, I applied the basic colours with the brush in order to get a first impression and see if everything would work together. After being satisfied with the colour choice, I started painting the shades by mixing the basic colours with black. In a next step, I applied the lights by mixing the basic colours with a bright grey. After painting all the details, I used simple weathering – a mixture of brown pigments and white spirit – and applied it on the lower parts of the miniatures with a sponge.


STOP AGING OVERNIGHT!
WITH
REGENERATE
UMBRELLA

SHOW REPORT



by Juan Ignacio Corujo

REAPERCON 2016

WHERE SMALL MINIATURES BECOME BIG WORKS OF ART

For those few of you who might not be familiar with ReaperCon, this figure, gaming and friends gathering event is organized by Reaper, a Texan company who creates tabletop gaming miniatures and paints. Reaper is celebrating its 25th anniversary in March of 2017 and if you are an avid Kickstarter fan, you might recognize them for being responsible for 3 editions of “Bones¨.

REAPERCON
MINIATURES GAMING FUN

ReaperCon 2016 was held last October at the Premier Event Centre in Lewisville, Texas. For those who attended the last two ReaperCons, the place chosen was not the greatest option. It was a bit dirty, with no walls separating the rooms and floors with no carpets. The place did not leave the greatest of impressions: areas had to be separated with curtains and wire frames. Still, it was filled with great people who have been making ReaperCon one of the best figure shows in the United States, mainly dedicated to 28 mm miniatures.

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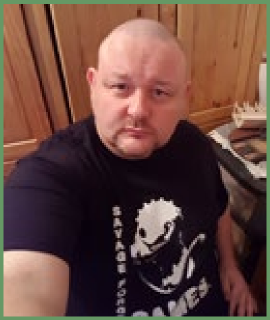
This year was not an exception and some of the best US painters gathered to share their work and experience. The “Halloween” theme set up the atmosphere for some great pieces of work. I told our beloved editor that I would be short in my report, leaving space for pictures for you to enjoy the quality of the pieces presented. This year, the best of show was shared between three great artists: Marike Reimer, Jessica Rich and Michael Proctor. Each one of them presented pieces of art that left us wondering how someone can paint with such detail on those small surfaces.

SALOON
WANTED

Besides the "Best of Show" and "Sophie" award pieces, we found many other jewels in the show, lots of them created from scratch, full of humour and irony. It´s amazing to see full stories told on such small bases. But even better was being able to talk with so many artists available at the show, sharing their knowledge and experiences. Some names might be familiar for you: Rhonda Bender, Justin McCoy, Derek Schubert, James Wappel, Shannon Stiltz, Marike Reimer, Aaron Lovejoy, Julie Guthrie, Robert Ridolfi, Michael Proctor, Doug Cohen and Jessica Rich, among others.

I would like to thank Bruce Kaluza, from the "North Texas Figure Club" for providing the pictures shown in this article. If you happen to be near Dallas, TX next October 19-22th, don´t hesitate to bring your miniatures and take part in this relaxed, fun and easy going event where small miniatures dream BIG!



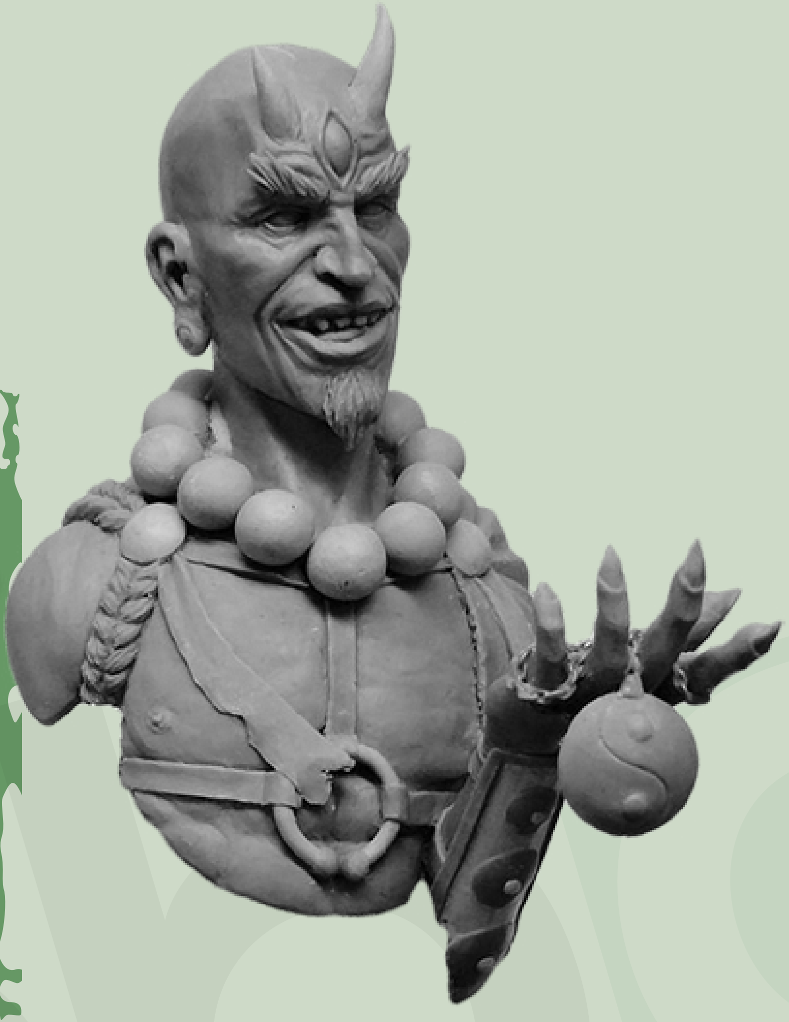
By
Norm Ealand

Details

Price:	£25
Scale:	1/10th
Material:	Resin

Available from

mrleesminis@gmail.com



Mr. Lee's Minis' The Hermit

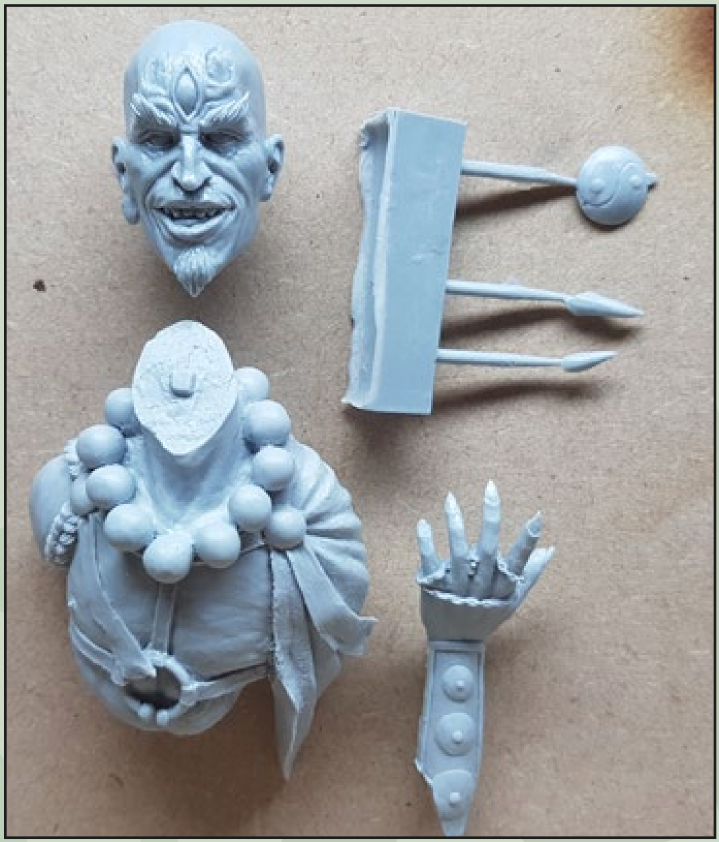
Mr. Lee's Minis is a small independent outfit who produces the works such as Handsome Jack and The Mutant sculpted by Tue Kaae.

This bust is a change in direction from the mutant, as that was a full sci-fi themed miniature.

The Hermit bust comes from the sculptor Olivier Bouchet. I acquired the bust before Kyle had arranged a release date and his brand of packaging, so it came straight from the zip lock bag. However, the standard release comes with the Mr. Lee's Minis box and logo.

The bust comes in 6 pieces; the torso, head, one arm, a ying yang talisman and 2 horns which attach to the forehead. All are cast in grey resin. The resin is a medium density material which will allow for conversion quite easily, should you feel the need to get a little ambitious with the design.

The first part I looked at was the torso. At a quick glance, my initial thought was this is interesting, bare skin with a cloak hanging off the left shoulder and some leather straps across the chest, which I assumed were for supporting some kind of weapon or carrying belongings on his back. The material of the cloak is sculpted a little rough and not smooth like other models, which adds to the character of the model and will make for some interesting paint jobs. There are some good details sculpted into the skin, which can be exploited for light and shadow. The leather straps are finely sculpted; not too bulky and suitably weathered. The 3 straps meet at a metal ring centre of the torso, which has held its detail

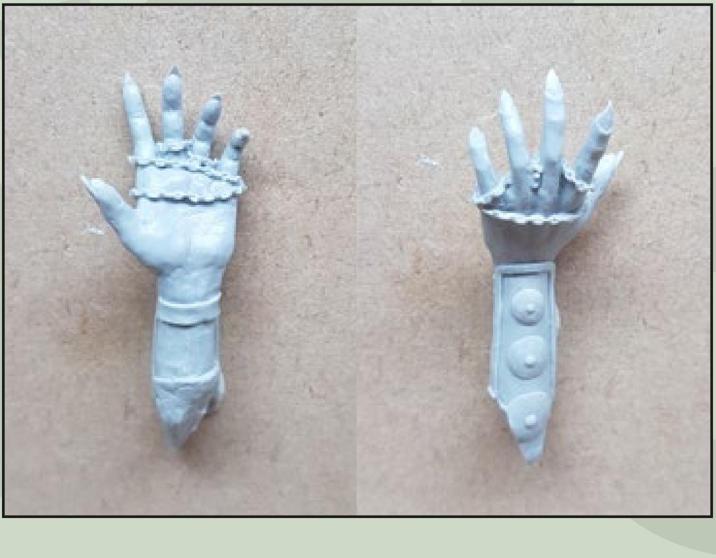


nicely. What stands out the most about the torso is the huge necklace around the neck. I am not sure about this feature myself and think they would look better a lot smaller, but I soon hatched a plan of what I want them to look like.

Then you notice the head is missing; this I also found odd as casting it with the head on would have been much easier and less work for the customer, but it is what it is and the head fitted in place just fine although it will take a bit of work to hide the join. The reverse of the mini is similar to the front. There is a metal plate, like a small shield, which holds a small mould line. In fact, this is the only mould line found on the torso which isn't bad really, is it? I have seen much worse on more expensive models.

Next, I took a look at the head. Now this is full of character. The main feature is the 3rd eye, which is the mystical side of the bust. I can imagine him seeing into the future or the past and giving readings by the road side for passers-by looking for direction in life; slip him a few sheckles and he will tell you your future. The horns add a bit of demon to him, so I wouldn't totally trust him with my future.

Olivier has sculpted the eyebrows on really well. They are crisp and I am quite surprised they have not snapped off in the mould. The strong facial features have opened the bust up to interpretation and I am hoping to see some interesting paint jobs in the future. There are some stretchers in the ear lobes, but they are sub dermal so they can either be jewellery or natural rather like the 3rd eye in his forehead. There are no mould lines on the head which is great as playing with the surface of the resin on the face can often lead to patchy textures where buffing has happened, but this cast is fine.



The arm that comes with the bust fits into a fixing point inside the cloak just under the chest and is adorned with a wrist band with metal discs. They almost look similar to the small symbols like the ones you see on the fingers of Buddhist monks. The hand is open and a chain entwines the fingers and from this chain hangs the ying yang talisman. All these are well sculpted, but the chain where the talisman joins will need some attention after gluing as the detail could be lost if the glue is too thick. Pointy finger nails echo the horns and I am thinking this guy can't be trusted. He may look all mystical, but he will follow you down a dark alley and steal your soul.

The concept for the mini is a really nice one. I think Olivier sending the master out with its head cut off was a strange decision and this only serves as a hindrance for casting. I think if anything should have been an option it should have been the beads around the neck, but all in all the bust is a nice one. It reminds me of the old Korean/Chinese programs like Monkey Magic and in my head I have already set out a plan for the paint job and I'm hoping it comes out like I see it in my mind.

Over all, even with the preparation for the separate head, I think The Hermit has massive potential for interpretation and will have many customers pushing the limits of the bust.

You can purchase the bust direct by following the email link at the head of this review. 😊

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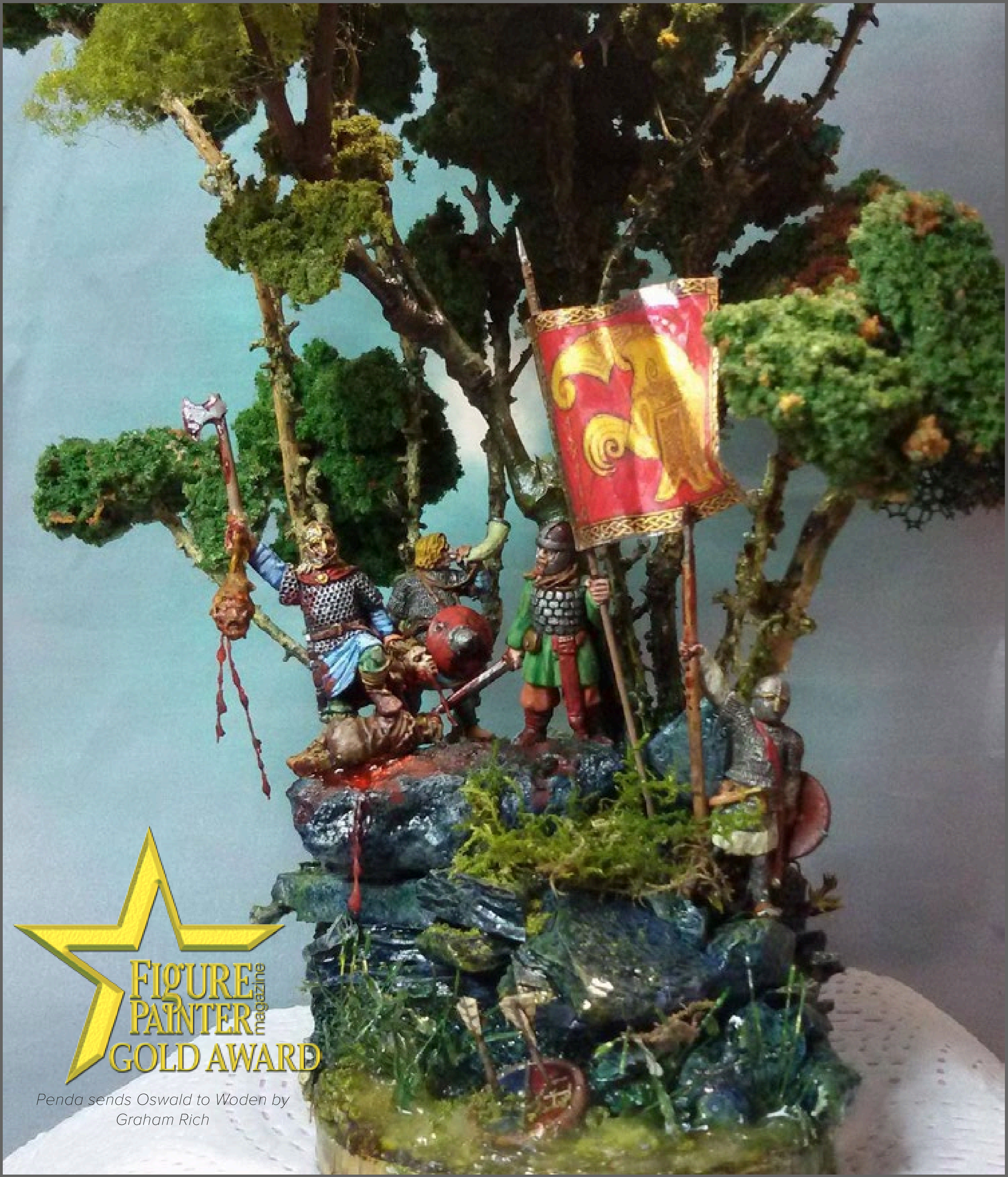
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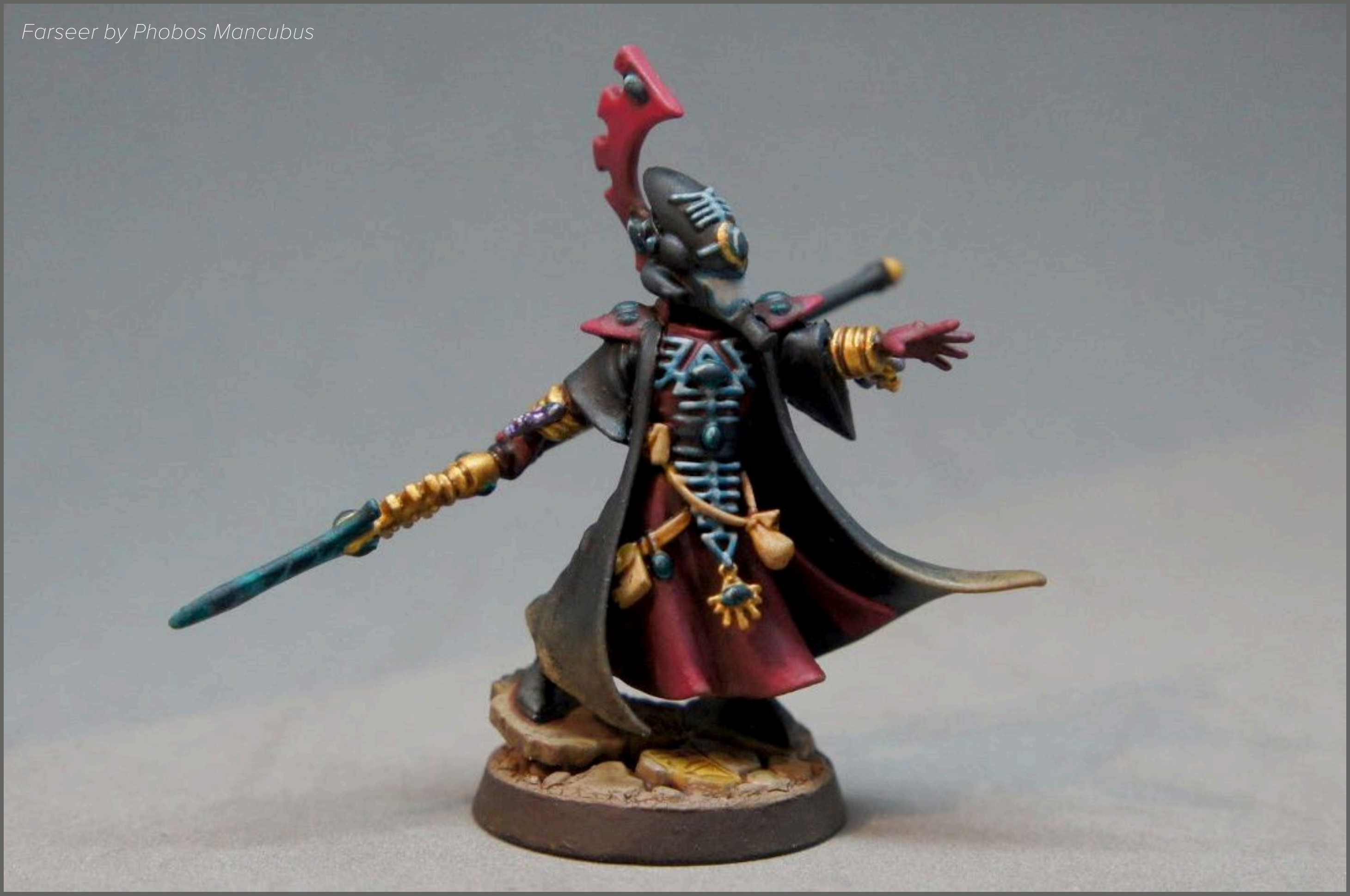

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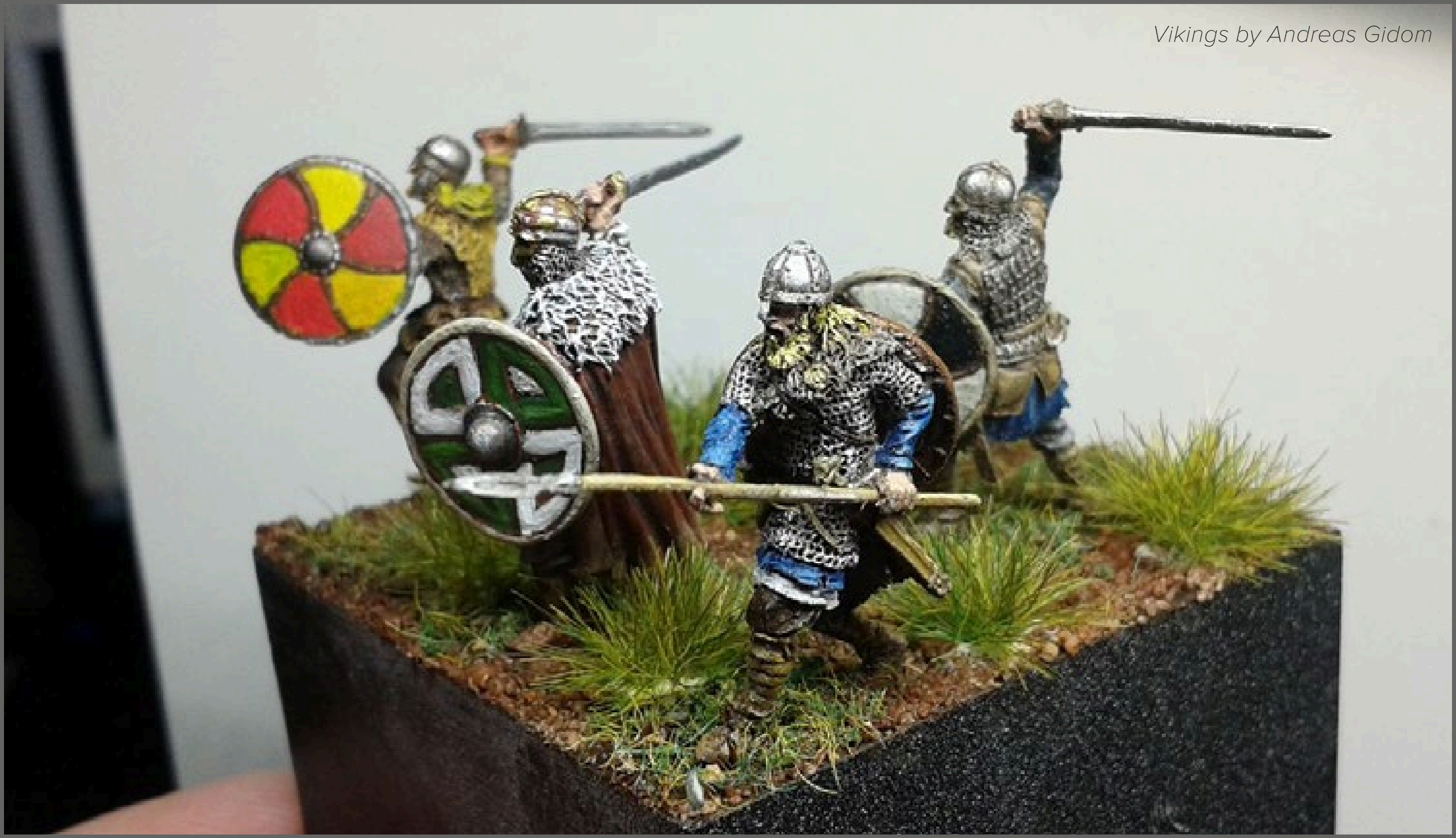

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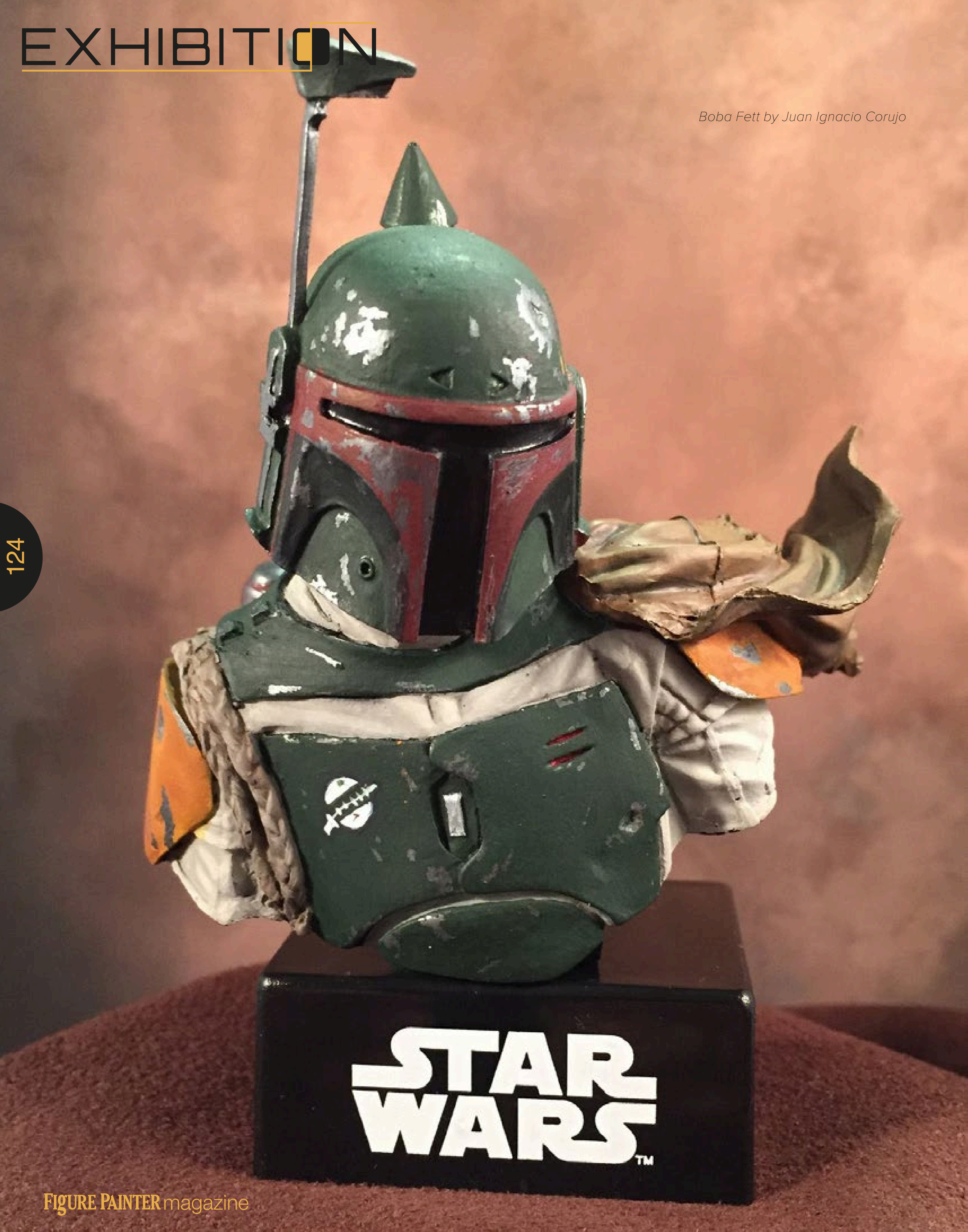

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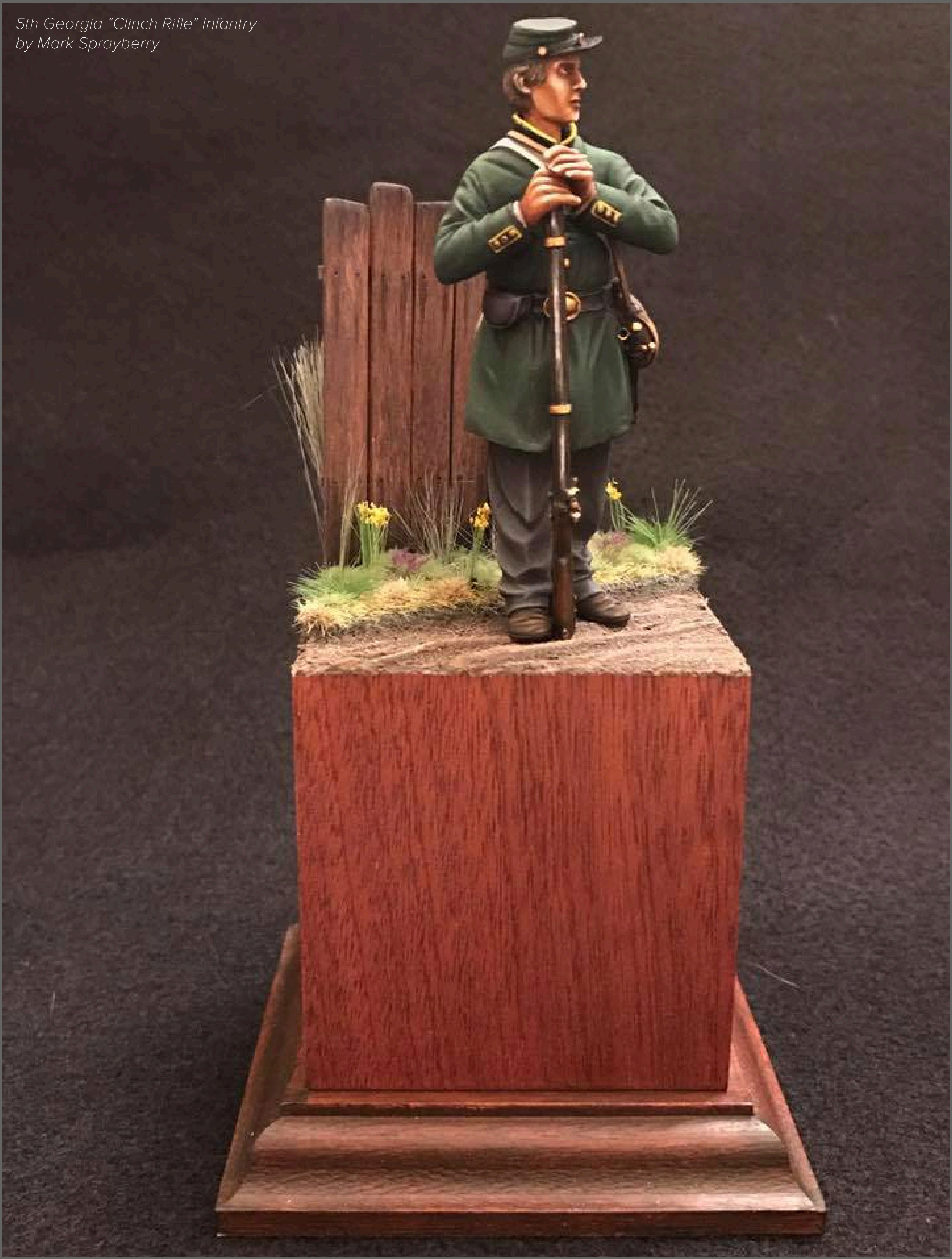

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